sa re ga ma pa dha ni

ச ரி க ம ப த நி

A Macrolevel Analysis

கர்நாடக இசை

நா சுப்பு ரெட்டியார் 100

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கர்நாடக இசை

A Macrolevel Analysis

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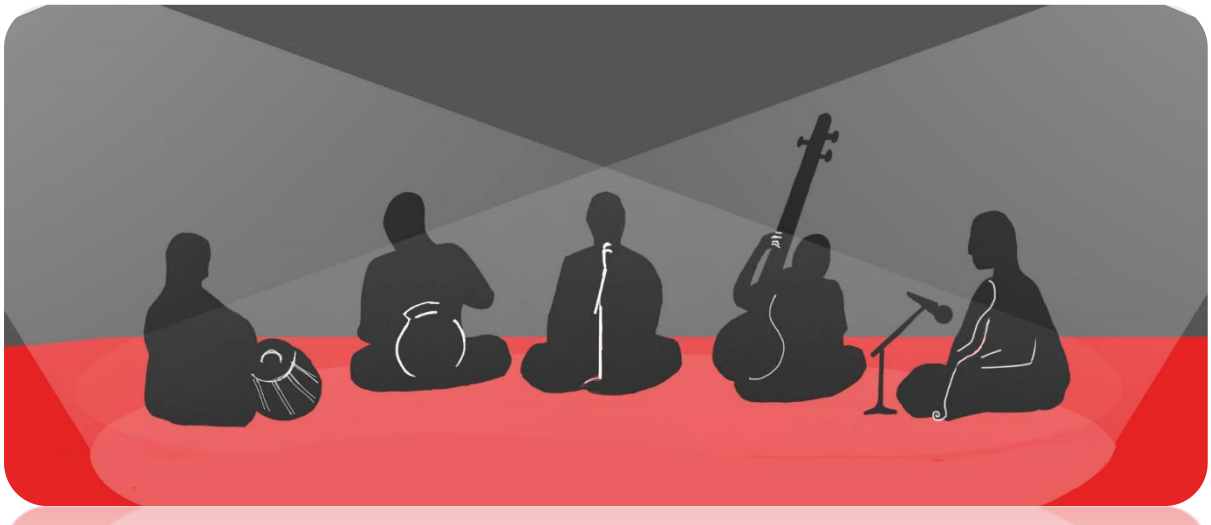

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A Macrolevel Analysis

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October 2023

வெளியிடுவோர்:

ந சுப்பு ரெட்டியார் 100

Centenary Committee Publications

Na Subbu Reddiar 100 Educational Trust

AD-13, 5th Street, Anna Nagar West, Chennai – 600 040

978-81-957176-4-4

ISBN 978-81-957176-4-4

9 788195 717644

Wrapper Design: **Centenary Committee**

Printed at: **DJ Prints, Chennai – 600 095**

On the eve of 108th Birthday of

ந சுப்பு ரெட்டியார்

[A Multi-faceted Tamil Savant of the 20th Century]

அன்புப்படையல்

இராஜா சர் அண்ணாமலை செட்டியார்

30 Sep 1881 :<>: 14 Jun 1948

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'இசை என்பது இசைவிப்பது'

<<< எம்.எம்.தண்டபாணி தேசிகர்

இசை எனும் சொல்லுக்கு இசைவிப்பது என்ற பொருள் உண்டு. இசைவிப்பது என்பதற்கு உடன்படுத்துதல், சம்மதிக்கச் செய்தல் என்பவற்றுடன், மனதிற்கு உகந்ததாக்குதல் என்ற பொருளும் உண்டு. ஒரு பாடலைப் பாடும்போது அல்லது ஓர் இசையை மீட்டும்போது, அது மனதுக்கு உகந்ததாக வந்தமைவதற்கு ஒன்று அல்லது ஒன்றுக்கு மேற்பட்ட பல காரணிகள் இருக்கலாம்.

எந்த பாடலைப் பாடினாலும் அதற்கு மூல காரணமாக விளங்குகிறது. ராகம், தாளம், சுருதி, குரல்வளம், இவை நான்கும் சரிவர அமையாமல் இசைக்கப்படும் பாடலை எவருமே ரசிக்க முடியாது. இசையை ரசிப்பதற்கு இசை ஞானம் தேவையில்லை. நல்ல பாடலைக் கேட்கும் போது இசை ஞானமே இல்லாத பாமர மனிதன் கூடத் தலையை ஆட்டித் தாளம் போட்டு ரசிப்பதை காண்கிறோம்.

இப்படிப்பட்ட இசையானது மனித வாழ்வின் ஒவ்வொரு பருவத்திலும் பங்கு பெறுகிறது. அன்னையின் வயிற்றில் இருக்கும் குழந்தை கூட இசையை ரசிக்கிறது. குழந்தையை தொட்டிலில் இட்டுத் தாலாட்டும் போது தாய் தாலாட்டுப் பாடல் பாடுகிறார். அந்தப் பாடலைக் கேட்டு குழந்தை அழுவதை நிறுத்தி விட்டு அயர்ந்து உறங்குகிறது. அந்த தாய் கர்நாடக இசையை முறைப்படி பயின்று வந்தா பாடுகிறாள்? அவள் பாடிய அந்த தாலாட்டுப்பாடல் என்ன ராகத்தில் அமைந்துள்ளது என்பது கூடத் தெரியாது. இந்த நேரத்திலிருந்து தான் மானிடப் பிறவிக்கும் இசைக்கும் தொடர்பு தொடங்குகின்றது.

இசையானது தமிழர் வாழ்வுடன் பின்னிப் பிணைந்த ஒரு கலையம்சமாகத் தொன்றுதொட்டு இருந்து வந்துள்ளது. தொல்காப்பியரும் தமிழிசை பற்றி ஆங்காங்கே தொட்டுச் சென்றிருக்கின்றார். சிலப்பதிகாரத்திலும், சாத்தனாரின் கூத்து நூலிலும், சங்கத் தமிழிலக்கியங்களான கலித்தொகை, பத்துப் பாட்டு ஆகிய நூல்களிலும் இசை நயத்துடன் கூடிய பாடல்கள் காணப்பெறுகின்றன. இன்றும்கூட, தாயொருத்தியின் வயிற்றில் கருவுற்றிருக்கும் தருணத்தில் – நலங்குப் பாடல்:, பிறந்த பின்னர் – தாலாட்டுப் பாடல்:, சிறுபிராயத்தில் – சிறுவர் பாடல்:, இளமைக் காலத்தில் – காதலையும் வீரத்தையும் சொல்லும் பாடல்:, மணப்பந்தலில் – திருமணப் பாடல்:, வயதான பின்னர் – ஆன்மீகப் பாடல்:, உயிர் பிரிந்தபின் – ஒப்பாரிப்பாடல் என ஒவ்வொரு கட்டத்திலும் நமது வாழ்வுடன் இசைப் பாடல்கள் தவிர்க்க முடியாத வகையில் தொடர்பு பெற்றுள்ளன.

இசை தமிழகத்தில் 2000 ஆண்டுகளுக்கு முன்னர் தோன்றியதாகும். செம்மொழியில் ஏழிசை என: குரல், துத்தம், கைக்கிளை, உழை, இளி, விளரி மற்றும் தாரம் என அழைக்கப்பெற்றவை தமிழ்மொழியில் வடமொழிக் கலப்பு ஏற்பட்டபோழ்து இந்த ஏழு இசைகள் சுரம் என்றாய்ன.

சப்த சுரங்கள்	வடமொழிப் பெயர்கள்	தமிழ் பெயர்கள்
ச	சட்சம்	குரல்
ரி	இரிடபம்	துத்தம்
க	காந்தாரம்	கைக்கிளை
ம	மத்யமம்	உழை
ப	பஞ்சமம்	இளி
த	தைவதம்	விளரி
நி	நிசாதம்	தாரம்

மனிதன் தோன்றிய காலம்தொட்டே இசை இருந்து வருகிறது. இந்தியாவில் சங்கீதம் என்றால் இரண்டை முக்கியமாக குறிப்பிடுவர். ஒன்று ஹிந்துஸ்தானி சங்கீதம் மற்றொன்று கர்நாடக சங்கீதம். இதில் கர்நாடக சங்கீதம் தென் இந்தியாவை மையமாக கொண்டதாகும். விஜயநகரப் பேரரசுக்கும் அவர்கள் வழியாக வந்த நாயக்கர் வம்ச ஆட்சிக்கும் உட்பட்டு இருந்த பகுதிகள் கர்நாடக பிரதேசம் என்று அழைக்கப்பெற்றது. இப்பகுதியில் தோன்றிய இசை கர்நாடக இசை என்று பிற்காலத்தில் பெயர் பெற்றது. மற்றுமொரு காரணம்: 'கருநாடகம்' எனும் சொல்லிற்கு மிகபழமையான/தொன்மையான என்ற பொருளும் உண்டு. எனவே, இரு வகையிலும் 'கருநாடகம்' எனும் சொல் ஈண்டு மிக அருமையாக இசைகின்றது.

கர்நாடக இசை தென் இந்தியாவை மையமாக கொண்டதாகும். கர்நாடக சங்கீதத்திற்கு மிகப்பெரிய பங்களிப்புகளை அளித்த மூன்று இசை மேதைகள்: தியாகராசர், சியாமா சாஸ்திரிகள், மற்றும் முத்துச்சாமி தீட்சிதர். இவர்கள் கர்நாடக இசையின் மும்மூர்த்திகள் என அழைக்கப்பெறுகின்றனர். இவர்கள் மூவருக்கும் ஓர் அதிசயக்கதக்க ஒற்றுமை உண்டு. மூவருமே பிறந்தது திருவாரூரில் தான். மூவர் பிறந்த வீடுகளும் திருவாரூரில் இன்றும் அவர்களின் நினைவாக போற்றி பாதுகாக்கப் பெற்று வருகின்றன.

தொன்று தொட்டு பல்லாண்டுகளாக தமிழ் சமூகம் வளர்த்து/ஆதரித்து வந்த கர்நாடக இசையை தொடர்ந்து வளமாக்கும் சீரிய கடமை இன்றைய இளைய சமுதாயத்திடமே இருக்கின்றது என்பதை உணர்ந்து இசை பயிலும் மாணாக்கர்கள் செயல்பட வேண்டியது இன்றியமையாத ஒன்று. இன்றைய, குறிப்பாக 21ம் நூற்றாண்டு இளைய தலைமுறையினர் பயன்பெறும் வகையில் அமைக்கப்பெற்ற நூல்தான் "*கர்நாடக இசை*" எனும் இந்த நூல். 36 இயல்களில் கர்நாடக இசை சார்ந்த அரிய பல தகவல்கள் தரப்பெற்றுள்ளன. பெரும்பாலான நூல் ஆங்கிலத்தில் அமைந்திருப்பினும், தேவைக்கேற்க ஆங்காங்கே பல தகவல்கள் தமிழ், தெலுங்கு, கன்னடம், மலையாளம், இந்தி மற்றும் சமஸ்கிருத மொழிகளில் சிறப்பாக தரப்பெற்றுள்ளது போற்றுதலுக்குரியது.

கர்நாடக இசையின் வரலாறு, இசை இராகங்கள், 32 மேளகர்த்தா இராகங்கள், பல்வேறு காலகட்டங்களில் வாழ்ந்த இசை மேதைகளின் பங்கு ஆகிய தகவல்கள் முதல் நான்கு இயல்களில் மிகவும் சிறப்பாக விளக்கப்பெற்றிருக்கின்றன. அடுத்த இயலில், தெரிந்தெடுக்கப்பெற்ற 26 மேதைகளின் வாழ்க்கை வரலாற்றிலிருந்து பல்வேறு சுவைமிகுந்த தகவல்கள் இசை மாணாக்கர்கள் பயன்பெறும் வகையில் தரப்பெற்றுள்ளன.

கர்நாடக இசையின் தந்தையென போற்றப்பெறும் புரந்தர தாசர், கர்நாடக இசையின் நால்வர் என அறியப்பெறும் தியாகராஜர், முத்துசாமி தீக்ஷிதர், ஷியாமா சாஸ்திரி மற்றும் சுவாதி திருநாள் ஆகியோர்கள், தனித்தனி இயல்களில், அவர்களது பிறப்பு, சாகித்தியங்கள், அவர்கள் தொடர்புடைய நிகழ்வுகள்/திரைப்படங்கள்/புகைப்படங்கள்/இணையதள தரவுகள் வழியாக அறிமுகப்படுத்தப் பெற்றுள்ளனர். அங்ஙனமே, எம்.எஸ்.சுப்புலட்சுமி, டி.கே.பட்டம்மாள், எம்.எல்.வசந்தகுமாரி, அரியக்குடி இராமனுஜ ஐயங்கார், மதுரை மணி ஐயர், செம்பை வைத்தியநாத பாகவதர், செம்மங்குடி சீனிவாச ஐயர், குன்னக்குடி வைத்தியநாதன், ஏ கன்யாகுமாரி, ஷேக் சின்ன மௌலானா, காருக்குறிச்சி அருணாசலம், எஸ் பாலசந்தர், வீணை தனம்மாள், டிஆர் மகாலிங்கம், மைசூர் டி சௌடய்யா, டாக்டர் என் இரமணி, சிக்கில் மாலா சந்திரசேகர் ஆகியோரும் இந்நூலில் இடம் பெற்றுள்ளனர்.

“சங்கராபரணம்” – தெலுங்குத் திரைப்படம் – கர்நாடக இசையின் பின்னணியில் மிகத்திறம்பட அலசப்பெற்றுள்ளது. இப்படத்தில் இடம்பெற்றுள்ள பாடல்கள் வெகு ஆழமாகவும் அகலமாகவும் ஆராயப்பெற்றுள்ளன. திரைப்படத்தினை கண்டுகளிக்க இணையதள இணைப்பு தரப்பெற்றுள்ளது:

https://www.youtube.com/watch?v=bV6qTLAJlos&ab_channel=iDreamTeluguMovies

நூலின் மிகச்சிறந்த பயன்பாடு இயல்கள் 31 & 32ல் உள்ளது. 143 (108 +35) இசைக்கலைஞர்கள் தேர்ந்தெடுக்கப்பெற்று, அவர்களது சிறப்புமிக்க தகவல்கள் மற்றும் இசை கச்சேரிகள் முதலிவற்றை அறியும் பொருட்டு இணையதள இணைப்புகள் தரப்பெற்றுள்ளன. இவற்றின் துணை கொண்டு சுமார் 600 இசை கச்சேரிகளை வாசகர்கள் கேட்டு மகிழலாம்.

கர்நாடக இசை மனித வாழ்வில் இன்றியமையாத ஒன்று என சிக்கில் குருசரண் கூறுவதை கேட்க கீழ்க்கண்ட

இணையதள இணைப்பிற்கு செல்வோமாக:

https://www.youtube.com/watch?v=AhjPZTaKgyI&ab_channel=TEDxTalks

கர்நாடக இசையில் பயன்படுத்தப்பெறுகின்ற சொற்கள்/கூட்டுச்சொற்கள் அடங்கிய ஓர் அகராதி இந்நூலில் இணைக்கப்பெற்றுள்ளது. கர்நாடக இசைக்கருவிகள் அனைத்தும் படங்களுடன் விளக்கப்பெற்றுள்ளன. இந்துஸ்தான இசை மற்றும் மேற்கத்திய இசை – இணையதள இணைப்புகளுடன் – வழங்கப்பெற்றுள்ளன. தமிழ் இசைச் சங்கத்தினை நிறுவிய சர் இராஜா அண்ணாமலை செட்டியார் அவர்கட்கு இந்நூல் சமர்ப்பிக்கப் பெற்றிருப்பது மிகவும் பாராட்டுதற்குரியது.

இசை மாணாக்கர்களும், இசை ஆர்வலர்களும் இந்நூலில் உள்ளடங்கியுள்ள தரவுகள் மூலம் சிறந்த பயனடைவர் என்பது உறுதி. அனைவருக்கும் வாழ்த்துகள் !

(😊) ఎందరో మహానుభావులు (😊)

(😊) అందరికీ వందనములు (😊)

Vorwort

Karnatische Musik, in den südindischen Sprachen als Karnataka Sangeetam bekannt, ist ein Musiksystem, der häufig mit Südindien in Verbindung gebracht wird, einschließlich der modernen indischen Bundesstaaten Kamataka, Andhra Pradesh, Telangana, Kerala und Tamil Nadu. Es gibt zwei Haupt-Subgenres der klassischen indischen Musik, die sich aus alten hinduistischen Texten und Traditionen, insbesondere dem Samaveda, entwickelt haben. Das andere Subgenre ist die Hindustani-Musik, die sich aufgrund persischer oder islamischer Einflüsse aus Nordindien als eigenständige Form herausstelte. Das Hauptaugenmerk der karnatischen Musik liegt auf der Vokalmusik. Die meisten Kompositionen werdrn zum Singen geschrieben, und selbst wenn sie auf Instrumenten gespielt werden, sind sie dazu gedacht, im Gesangsstil aufgeführt zu werden.

Obwohl es stilistische Unterschiede gibt, bilden die wichtige Eigenschaften von *śruti* (die relative Tonhöhe), *swara* (der musikalische Klang einer einzelnen Note), rāga (der Modus oder die melodischen Formeln) und *tala* (die rhythmischen Zyklen) die Grundlage der Improvisation und Komposition sowohl in der karnatischen als auch in der hindustanischen Musik..Obwohl Improvisation eine wichtige Rolle spielt, wird karnatische Musik hauptsächlich durch Kompositionen gesungen, insbesondere durch das Kirtanam - eine Form, die zwischen dem 14 und 20 Jahrhundert von Komponisten wie Thyagarajaswamy, Muthuswamy Theechidar,Shyama Sastri, Purandra Dasar, M.S.Subbulakshmi, T.K.Pattammal .M.L.VasnthaKumari , Ramanuja Aiyayngar, Madurai Mani Aiyyar,Sripadapinakapani entwickelt wurde. Die folgende Personen sind dafür berühmt , das Muskinstrument ***Nathaswaram*** von Karnatischen Musiksystem zu spielen. Rajaratnam, Pandar pichari,Karukurchi Arunachalam,,Namagiripeta

Krishnan,Tiruvallur Jaganadham,Ambur Rajagopal,Vittaldas und Venkatamuni . Das Musikinstrument *Thavul* ist auch wichtig in Karnatischen Musiksystem. Veeraswamy Pillai, Sanmugavadivel, Valayapatti Subramanyam,C.M.Muniramaiah,Kannarao,KaliyamurthiPalanivel und Vasudevan sind dafür berühmt, *Thavul* zu klopfen.

Musiker haben alle Informationen über Musikinstrumente in einem umfassenden Buch mit Mitschriften zusammengestellt und analysiert. Obwohl die meisten Kommentare auf Englisch geschrieben werden , werden bei Bedarf auch Referenzen in Sprachen wie Tamil, Telugu, Kannada, Malayalam, Sanskrit, Hindi usw bereitgestellt..

Ich interessierte mich nicht nur für die Ausbildung, sondern auch für Musik. Mein älterer Bruder war Sänger und unterrichtete seinen Kindern Musik. Ich habe die Bedeutung der Musik durch das Lesen von Musikdramen, Geschichten, Gedichten usw. kennengelernt. Beim Musikhören kann der Geist eine neue Art von Vergnügen und unbezahlbares Vergnügen fühlen. Das Musik schafft den Hörern eine neue Erfahrung , sich von einer Welt in eine andere zu bewegen. Auch Babys im Mutterleib zeigen Interesse an Musik. Musikhören kann als Geburtsrecht betrachtet werden.

Ich empfehle den Forschern und Musikfans dieses Karnatische Sangeetam-Buch. Ich bin darauf stolz, Prof. Dr. S. Ramalingam, Vorsitzender des NSR Trust, zur Veröffentlichung dieses Buches zu gratulieren.

Prof. Tummala Ramakrishna
Vizekanzler
Dravidian University

Foreword

அணிந்துரை

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ఎందరో మహానుభావులు

எந்தரோ மஹானுபாவுலு

endarō mahānubhāvulu

***E**ndarō mahānubhāvulu* is believed to be one of the earlier *kritis* Tyagaraja composed in Telugu. The song is a salutation to and praise of all the great saints and musicians down the ages. Tyagaraja clearly delineates and lists the *Mahanubhavalu*, or great ones, in the *kriti* itself, mentioning the saints Narada and Saunaka, among others. In this kriti, Tyagaraja describes the greatness of devotees of the Lord.

Though his connotation rotates around the music world, his thought process appeals to the entire universe. Henry Wadsworth Longfellow wrote, "***Music is the universal language of mankind***." Music, a universal language, provides listeners and participants with happiness, relaxation, grief, or might. Music's pleasures transcend time and space, soothes troubled souls, comfort the weary, and bring immeasurable value to the musician. Listeners from all over the world are united by the sounds of music.

World Music Day, also referred to as *Fête de la Musique*, is a yearly commemoration held on **June 21st** that advocates for the influence of music and its universal ability to connect people. The occasion encourages musicians from diverse genres to showcase their talents in public areas, fostering a lively and inclusive ambiance for individuals worldwide to appreciate music. On this unique day, musicians and music enthusiasts from all corners of the globe unite to perform and revel in a wide array of musical genres.

Everyone understands music at all levels and has their favourite type of music, from classical to modern. Instrumentalists and vocalists alike have different varieties, also depending on individual taste. Spoken language often needs an interpreter. Music never needs to be interpreted.

Indian Classical Music, an integral part of Indian culture, is a tradition passed down through generations. Divided into two main types – Hindustani (North Indian) and Carnatic (South Indian), it is a rich blend of melody, rhythm, and spirituality. Originating from the Vedas, Indian Classical Music evolved over centuries. The

'Sangeet Ratnakara' from the 13th century is a significant text that discusses this music's theory.

Carnatic music traces its origins back to the Vedas, ancient sacred scriptures of India, which are believed to have been written over 3000 years ago. The musical elements from these scriptures formed the foundation for what would later become Carnatic music. Over time, Carnatic music evolved, influenced by various dynasties and empires that ruled the Indian subcontinent, such as the Cholas, Cheras, and Vijayanagara Empire.

The temples of South India played a crucial role in the development and propagation of Carnatic music. The art form found a home in the temples, where it was performed as a means of devotion and to appease the deities. The temple musicians, known as "Sthanamars," were highly regarded and passed on their knowledge and skills to the next generation through an oral tradition.

Carnatic music has played an integral role in Indian society for centuries. Its significance goes beyond just being a performing art. It is deeply intertwined with the spiritual and cultural fabric of the nation. The rhythmic and melodic patterns of Carnatic music have been used in religious rituals, cultural ceremonies, and festivals, creating a sacred ambiance and connecting people to their spiritual selves.

Origin, history, development, intricacies and impact of Carnatic music, of course, may not be brought out in single book. Probably, that is why, this book is aptly nomenclatured as "***A Macrolevel Analysis: கர்நாடக இசை***". A serious and comprehensive attempt is made through 36 chapters - paraphrased in seven languages - to provide a wide range of several aspects of Carnatic music. Each chapter has a number of web links relevant to the subject matter in that chapter. These web links take the readers to the vast universal information containing very interesting and important aspects of Carnatic music.

Chapter-3 [**72 மேளகர்த்தா இராகங்கள்**] explains 7 swara sthayis (**ச, ரி, க, ம, ப, த, நி**) with technical intricacies, the detailed combination of 72, Octave Number Recognition using Note Colour and all relevant tabulations. Keyboard / Piano Notation Symbols in Indian Carnatic System have been illustrated with numerous examples.

In the classical music tradition of India, music has been considered a means to attain spiritual elevation. Ancient saints and poets, known as "Bhakti Saints," used music as a powerful medium to express their devotion and love for the divine. In chapter -5, some 26 highly important and famous composers have been profiled: their life history, historic background, list of their compositions, their photos and the relevant web links having more information about them.

The life and contributions of some well-known personalities like Purandhara Dasar [Pithamaha of Carnatic music], Quartet of Carnatic music [Thyagaraja, Muthuswamy Dikshithar, Shyama Sastri & Swathi Thirunal] have been, in separate chapters, narrated with the important information and the relevant web links to know more

about them; thus are Trinity singers [MS Subbulakshmi, DK Pattammal & ML Vasanthakumari], and other important leading singers [Ariyakudi Ramanuja Iyengar, Madurai Mani Iyer, Chembai Vaidhyanatha Bagavathar & Semmangudi Srinivasa Iyer]. The 10 chapters cover the life and their contributions of ten leading musicians (instruments).

Chapter-29 is a special one. The Telugu film, '***Sankarabaranam***' is taken to illustrate the several intricacies of Carnatic music. A brief analysis is done on three headings: (i) An Introduction, (ii) List of songs with web links through which one can listen these songs, and (iii) Review of the Film with a web link through which film could be watched.

Chapters 30 and 31 are worth mentioning. Here, 108 vocal Carnatic musicians and 35 instrumental musicians are analysed through the relative web links. For each musician, 5 or more web links are provided: the first web link leads to their life and professional career, other web links take the readers to their selected familiar music concerts. For example, the web link relating to MS Subbulakshmi's concert at **United Nations on 26 October 1966** is given. Using these some 600+ web links, the readers can listen to the rare concerts of famous Carnatic musicians.

Each one chapter has been exclusively allotted to cover these topics: Carnatic Musical Instruments, GLOSSARY: Carnatic Music, Brief History of Hindustani Music (with 50 web links) and Brief History of Western Classical (with 50 web links).

Finally, Chapter:36 is devoted to தமிழ் இசைச்சங்கம் ((http://www.tamilisaisangam.in). Includes the details about the establishment of the Institute in 1943 by Rajah Sir Annamalai Chettiar, its historic background, special features, list of special guest-visitors, and list of Awardees. The book is, aptly, dedicated to Rajah Sir Annamalai Chettiar!

I do hope and wish the book would be very useful to all students/scholars and other stakeholders in Carnatic music.

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Foreword

"ఎందరో మహానుభావులు
అందరికీ వందనములు"

సంగీత నాట్యకళలు భారతజాతి అంత ఏరాచీనమైనది. భారతీయ సంగీతానికి మూలం వేదాలు - వేదాలలోని స్వరాలు. ఋగ్వేదం మంత్రాల గురించి వివరిస్తుంది. ఈ మంత్రాలకు మొన్ని లయాత్మక పదాలు చేర్చి పాడేవారు. వీటిని 'శ్రోలు' అంటారు. ఋగ్వేద కాలంలో ఉదాత్త, అనుదాత్త, స్వరిత అనే స్వరాలు ఉచ్చరించేవారు. కాలక్రమేణా వీటిని ఉచ్చ, వచ, స్వర, విశేషలతో సృష్టించారు. ఈ విధానం తరువాత ఏకస్వరమైన ఆర్చిక పఠనంగా మరింది. యజ్ఞయాగాలు జరిపే సమయంలో హత, ఉద్ధాత, సామిక అనే పేర్లతో స్వరాలను పాడేవారు. వేదకాలంలో ఏక (ఆర్చిక), ద్విస్వరాలు (గాధిక్యం), దిస్వర (సామిక) పేర్లతో రూపొందింది. కాలక్రమేణా చతుస్వరి (నాలుగు), పంచస్వరి (ఐదు), షట్స్వరి (ఆరు), సప్తస్వరి (ఏడు) గా మారాయి. కాలక్రమంగా సప్తస్వర యుక్తమైన ఒక స్థాయిని మన పూర్వీకులు అందించారు.

సామవేదము భారతీయ సంగీతానికి మూలం. ఇందులో ఏడు నుండి పది స్వరాలు వాటి సంగతులున్నాయి. ఇవి వికార, నిశ్రేష, వికర్షణ, అభ్యస, విరామ, స్తోభాలు మొదలైనవి. అవి ఈనాటికీ సంగీతంలో గమకాలుగా ఉంటాయి. మరికొంత కాలానికి సంగీతంలో వాది-సంవాది, ఆరోహణ-అవరోహణ, మంద్ర-తారా స్థాయిలు మొదలైన ప్రక్రియలు వచ్చాయి.

భారతీయ సంగీతంలో సప్తస్వరాలు : స, రి, గ, మ, ప, ధ, ని. వీటిలో ఒక్కొక్కటి ఒక్కొక్క పక్షి కూత లేక జంతువు అరుపు నుంచి పుట్టినది.

'స' షడ్జమము, 'రి' రిషభం, 'గ' గాంధారం, 'మ' మధ్యమము, 'ప' పంచమం, 'ద' దైవతం, 'ని' నిషాదం, అని సప్తస్వరాల పేర్లు. ఈ సప్త స్వరాలను అనేక రీతులు మేళవించడం వల్ల రాగాలు ఏర్పడతాయి. అయితే ఒక రాగంలో సప్త స్వరాలు తప్పని సరిగా ఉండాలన్న నియమం లేదు.

సాధారణంగా ఒక రాగంలో కనీసం ఐదు స్వరాలు ఉండాలన్న ఒక నియమం ఉంది. కానీ మంగళంపల్లి బాలమురళీకృష్ణ నాలుగు స్వరాలనే వినియోగించుకొని రాగాలను కూర్చారు. ఈ రాగాల కూర్పుతోనే భారతీయ సంగీతం, సంగీత ప్రపంచంలో తనదైన ప్రత్యేకతను

నిలుపుకోగల్గుతున్నదని పరిశీలకుల భావన. స్వరాలకు ఆధారం శ్రుతులు., శ్రుతి అంటే ధ్వని విశేషం.సంగీతానికి పనికి వచ్చే శ్రుతులు 22. వీనికి సిద్ధ, ప్రభావతి, కాంత, సుప్రభ, శిఖి, దీప్తిమతి, ఉగ్ర హలది, నివ్వరి, ధీర, క్షాంతి, విభూతి, మాలని, చపల వంటి పేర్లున్నాయి. పాశ్చాత్య సంగీతంలో 12 శ్రుతులతో సంగీత ఉచ్చస్థితి (అష్టమ స్వరం) కి చేరుకోగా భారతీయ సంగీతంలో 22 శ్రుతులతో తారస్థాయి చేరుకుంటుంది.

స = షడ్జమం (నెమలి కేరింకారం)

రి = రిషభం (ఎద్దు రంకె)

గ = గాంధర్వం (మేక అరుపు)

మ = మధ్యమం (క్రౌంచపక్షి కూత)

ప = పంచమం (కోయిల కూత)

ద = దైవతం (గుర్రం సకిలింత)

ని = నిషాదం (ఏనుగు ఘీంకారం)

కర్నాటక సంగీతం అభివృద్ధికి కారకులైన పెద్దలు త్యాగరాజస్వామి, ముత్తుస్వామి దిక్షితర్, శ్యామలశాస్త్రి ఈ ముగ్గురిని కర్ణాటక సంగీత ముమ్మూర్తులు అని చెపుతారు.

సంగీతం మరియు దాని మీద ఆసక్తి ఉన్న విద్యార్థులు అందరికి ఉపయోగపడుతుందని నంబుతాను. ఈ గొప్ప ప్రసురాన్ని పబ్లిష్ చేస్తున్న NSR 100 Trust నిర్వాకులు ఆచార్య. సు. రామలింగం గారికి శుభాకాంక్షలు తెలియచేస్తున్నాను

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பயனுள்ள சிறப்பு ஆவணம்

இந்திய பாரம்பரிய இசை எனப்படுவது சிறப்பிலும் பரப்பிலும் விரிந்த பெருங்கடலைப் போன்றதாகும். இஃது இந்துஸ்தானி இசை மற்றும் கருநாடக இசை என இரு பழம்பெறும் முக்கிய மரபுகளை தன்னிடத்தே கொண்டு விளங்குகின்றது. இவை இந்தியத்தாயின் இரு கண்கள் என்பது சாலப் பொருத்தமுடையது. இவ்விரண்டு அமைப்புகளும் பல பொதுவான அம்சங்களை தம்மிடையே கொண்டு சிறந்து விளங்குகின்றன.

நாயக்கர் ஆட்சிகாலம் பக்தி இயக்கத்தின் மறுமலர்ச்சி காலம் என கருதப்பெறுகின்றது. இக்காலகட்டத்தில் தோன்றிய அமைப்பு "பஜனை மரபு" என வழங்கப்பெறுகின்றது. பல இடங்களில்/ஊர்களில் பஜனை மடங்கள் கட்டப்பெற்றன. இம்மடங்கள் பத்தொன்பதாம் நூற்றாண்டுவரை செயலூக்கத்துடன் இருந்தன. காலகட்டத்தில் இஃது ஒரு சமூக இயக்கமாக உருவாகியது. சென்னையில் பத்தொன்பதாம் நூற்றாண்டில் முந்நூறுக்கும் மேற்பட்ட பஜனைமடங்கள் இயங்கி வந்தன. இப்பஜனைமரபு கருநாடக இசை மக்களிடம் சென்று சேரவும், நிலைபெறவும் உதவியது.

இந்து சமயத் துறவியும் கிருஷ்ணப் பக்தருமான புரந்தரதாசர் கருநாடக இசையின் பிதாமகன் எனக்கருதப் பெறுகின்றார். அவர் பாரம்பரிய இசைக் கோட்பாட்டை முறைப்படுத்தினார். மேலும், இசைக்கலைஞர்கள் தங்கள் கலையை கற்கவும் முழுமையாக்கவும் தேவையான பயிற்சிகளை உருவாக்கினார். அவர் தனது கருத்துக்களைப் பகிர்வதிலும் கற்பிப்பதிலும் தென்னிந்தியாவில் பரவலாக பயணம் மேற்கொண்டு இசைக்கு பெருந்தொண்டாற்றினார். 16-ஆம் நூற்றாண்டில் புரந்தர தாசரின் சீரிய முயற்சிகள் இந்திய பாரம்பரிய இசையின் கருநாடக பாணியைத் தொடங்கின.

சியாமா சாஸ்திரி (1762-1827),தியாகராஜர் (1767-1847), மற்றும் முத்துசுவாமி தீட்சிதர் (1775-1835) ஆகியோர் கருநாடக இசையின் மும்மூர்த்திகள் என்று போற்றப்பெறுகின்றனர். இம்மூவரின் நேரடி சீடமரபு இன்றும் தொடர்வதனால் இவர்கள் கருநாடக இசையின் மைய இடத்தை பெற்றவர்களாக திகழ்கின்றார்கள். இம்மூவர்கள் இயற்றிய ஆயிரக்கணக்கான இசைப்பாடல்கள் கருநாடக இசையின் உயிர்நாடியாக விளங்குகின்றன. இம்மூவருக்கும் முன்னர் சீர்காழியில் வாழ்ந்த - ஆதி மும்மூர்த்திகள் என அறியப்பெறும் - முத்துத்தாண்டவர், அருணாசலக்கவிராயர் மற்றும் மாரிமுத்துப்பிள்ளை என்னும் இசை அறிஞர்கள் கருநாடக இசையை செப்பமுற வளர்த்து வந்தனர்.

கருநாடக இசை மீதான காதல் இந்திய நாடு முழுவதும் - ஏன் உலகம் முழுவதும் வளர்ந்து கொண்டிருக்கும் காலகட்டம் இது. பல்லாயிரக்கான புதுப்புது இரசிகர்கள் கருநாடக இசை உலகினுள் நாள்தொரும் பிரவேசித்துக் கொண்டிருக்கின்றனர். அதே சமயம், கருநாடக இசையின் அடிப்படைகள் சரியான முறையில் அறியப் பெறாததால், அதன் இன்பத்தை முழுமையாக உணர்ந்து அநுபவிக்க முடியவில்லை. தொன்று தொட்டு பல்லாண்டுகளாக தமிழ் சமூகம் ஆதரித்தும் வளர்த்தும் வந்த கருநாடக இசையை தொடர்ந்து வளமாக்கும் சீரிய கடமை இன்றைய இளைய சமுதாயத்திடமே இருக்கின்றது என்பது நாம் அனைவரும் அறிந்த/உணர்ந்த இன்றியமையாத உண்மை. இப்பெரும் வேள்வியில் பயணப்படுவோர்க்கு உதவும் பொருட்டு இந்நூல் "*கர்நாடக இசை*" திட்டமிடப்பெற்றுள்ளது. இந்நூல் 36 இயல்களை தன்னகத்தே கொண்டுள்ளது.

இசையைக் கடந்து இசைக்கலைஞர்கள், இசைக்கருவிகள் மற்றும் இசையுடன் கூடிய பலவும் தேடலுக்குரியனவாக இருந்து வருகின்றன. பட்டியலிடப்பெற்ற 174 இசை ஞானிகளில், தெரிந்தெடுக்கப்பெற்ற 26 மேதைகளின் வாழ்க்கை வரலாறு மற்றும் பல்வேறு சுவைமிகுந்த தகவல்கள் இணையவழி இணைப்புகளுடன் அனைவரும் பயன்பெறும் வகையில் இந்நூலில் தரப்பெற்றுள்ளன. மேலும் கருநாடக இசையில் பயன்படுத்தப்பெறும் இசைக்கருவிகள் அனைத்தும் படங்களுடன் விளக்கப்பெற்றுள்ளன. இந்துஸ்தானி மற்றும் மேற்கத்திய இசைகள் தொடர்புடைய ஐம்பதிற்கும் மேற்பட்ட குறிப்புகள் மற்றும் அவைகளின் இணையவழி இணைப்புகள் இந்நூலில் காணப்பெறுகின்றன.

இன்றைய காலகட்டங்களில் நடைபெற்று வரும் கருநாடக கச்சேரி அமைப்பு அரியக்குடி இராமானுஜ ஐயங்கார் அவர்களால் அமைக்கப்பெற்றது. மற்றும் பல்வேறு இசைக்கலைஞர்கள் - எம்.எஸ்.சுப்புலட்சுமி, டி.கே.பட்டம்மாள், எம்.எல்.வசந்தகுமாரி, அரியக்குடி இராமனுஜ ஐயங்கார், மதுரை மணி ஐயர், செம்பை வைத்தியநாத பாகவதர், செம்மங்குடி சீனிவாச ஐயர், குன்னக்குடி வைத்தியநாதன், ஏ கன்யாகுமாரி, ஷேக் சின்ன மௌலானா, காருக்குறிச்சி அருணாசலம், எஸ் பாலசந்தர், வீணை தனம்மாள், டிஆர் மகாலிங்கம், மைசூர் டி சௌடய்யா மற்றும் பிரபல பிற பலரும் - ஆகியோர் குறித்த பல்வேறு சுவைமிக்க தகவல்கள் இந்நூலில் இடம்பெற்றுள்ளன.

இந்நூலின் மிகச்சிறப்பம்சத்தை இங்கு குறிப்பிட்டாகவேண்டும். தேர்தெடுக்கப்பெற்ற 143 கருநாடக கலைஞர்களின் மிகச்சிறந்த கச்சேரிகளை வாசகர்கள் கேட்டு இன்புறும் பொருட்டு அறுநூற்றுக்கும் மேற்பட்ட இணைதளங்கள் தரப்பெற்றுள்ளன. இந்த இணையதளங்கள் வழிஇணைந்து அக்கச்சேரிகளை வாசகர்கள் கேட்டு மகிழலாம்.

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பாதுகாக்கப்படவேண்டிய ஆவணம்

ஓசையிலிருந்து மொழியைக் கற்றுக்கொண்ட மனிதனால் இசையை விடுவித்துவிட்டு வாழ்வதென்பது இயலாத ஒன்று. மனங்களை இலகுவாக்கி உயிர்ப்புள்ள ஆன்மாவாக மனிதனின் இருப்பைப் பொருளுடையதாக மாற்றுகிற வலிமை இசைக்கு என்றும் உண்டு. காலத்தைக் கடந்துநிற்கும் பல இசைக்கோர்வைகளை நாம் அறிவோம். இசையைக் கடந்து இசைக்கலைஞர்கள், இசைக்கருவிகள் என இசையுடன் தொடர்புடைய அனைத்தும் தேடலுக்குரியனவாக விளங்கி வருகின்றன. அந்தத் தேடலுக்கு வழிகாட்டும் வகையில் 'கர்நாடக இசை' என்ற ஆய்வுநூலை ந சுப்பு ரெட்டியார் நூற்றாண்டுக் குழுவினர் வெளிக்கொண்டு வந்துள்ளனர்.

இசைக்கலைஞர்கள், இசைக்கருவிகள் பற்றிய தகவல்களையெல்லாம் தொகுத்துப் பகுத்துக் குறிப்புகளுடன் விரிவான நூலாக இதை உருவாக்கியுள்ளனர். மிகுதியான கருத்துகள் ஆங்கிலத்தில் இருந்தாலும் தமிழ், தெலுங்கு, கன்னடம், மலையாளம், சமஸ்கிருதம், ஹிந்தி முதலான மொழிகளிலும் தேவைக்கேற்பக் குறிப்புகள் அளிக்கப்பெற்றுள்ளன. முப்பத்தாறு இயல்களில் செய்திகள் தொகுத்துத் தரப்பெற்றுள்ளன. ஏறக்குறைய 600 பக்கங்களைக் கொண்ட இந்த ஆய்வுநூல் இசைத்துறையைச் சார்ந்தவர்களுக்கு ஓர் ஆவணமாக இருக்கும் என்று உறுதியாகக் கூறலாம். இசைத்துறையைச் சாராதவர்கள் அறிந்துகொள்ளவும் பல செய்திகள் நூலினுள் உள்ளன. வாசிக்கிற எவருக்கும் புதிய அனுபவத்தையும் மலர்ச்சியையும் இந்நூல் தரும் என்று கூறினால் அது பிழையாக இருக்காது.

தான்சார்ந்த சமூகத்திற்கு ஏதேனும் ஒருவகையில் பங்களிப்பை அளிக்க வேண்டும் என்கிற நோக்கில் இசை குறித்த தகவல்களைத் திரட்டிப் பகுத்துக் குறிப்புகளெழுதிச் சிரத்தையுடன் ஓர் ஆவணத்தை ந சுப்பு ரெட்டியார் நூற்றாண்டுக் குழுவினர் கொண்டுவந்துள்ளது மேன்மையான பணி. இந்த ஆவணமுயற்சிக்காக நூல்குழுவினரை வாழ்த்துவதில் மகிழ்கிறேன்.

எதிர்வரும் காலங்களில் முன்னெடுக்கக்கூடிய ஆவணப் பணிகளுக்கு இந்த நூல் ஒரு வழிகாட்டியாக விளங்கும். ஆய்வு என்பது தொடர்ச்சியான செயல்பாடு; முடிவுறாப் பயணம்; சமூகத்திற்காகத் தொடர்ந்து செய்துகொண்டேயிருக்கவேண்டிய ஒன்று. ந சுப்பு ரெட்டியார் அறக்கட்டளைக் குழுவினர் தொடர்ந்து இது போன்ற பணிகளை மேற்கொண்டு வருகின்றனர். பதிப்புக்குழுவினர் அவற்றைத் தொடரவேண்டும். ஏனெனில் தங்களுடைய பணிகள் சமூகத்திற்கு நம்பிக்கையையும் மலர்ச்சியையும் அளிப்பதாக இருக்கின்றன.

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10.09.2023

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வாழ்த்துரை

சங்கீதம் என்பது செவிக்கு இன்பத்தைத் தரும் சிறந்த கலைகளுள் ஒன்றாக திகழ்கிறது. சிறந்த கலைகளாகிய (fine arts) லலித கலைகளில் சங்கீதம் மிக்க மேன்மையான கலையாகும்.(Greatest of the fine arts). மனிதர்கள் மிருகங்கள் பண்டிதர்கள் பாமரர்கள் பாலர்கள் எல்லோருக்கும் இன்பத்தை தரக்கூடியது சங்கீதம். சங்கீதமானது கீதம் வாத்தியம், நிருத்தியம் என்ற மூன்றும் சேர்ந்தது. இவைகளுள் கீதம் என்பது வாய்ப்பாட்டு சங்கீதத்தையும், வாத்தியம் என்பது வாத்தியங்களில் வாசிக்கக்கூடிய சங்கீதத்தையும், நிருத்தியம் என்பது நாட்டியம் அல்லது நடனத்தைச் சார்ந்த இசையையும் குறிக்கும். சங்கீதம் பயில்வதினால் அன்பு, அடக்கம், பக்தி, நட்பு, மனதிருப்தி, சாந்தி முதலிய நற்குணங்கள் வளர்ச்சி அடைவதை அறியலாம். மேலும் அறிவு, பக்திக் கூர்மை, கற்பனைச் சக்தி, ஞாபக சக்தி, நல்லொழுக்கம் முதலியவைகளும் சங்கீதம் கற்றுக்கொள்வதனால் ஒருவருக்கு வளர்ச்சி அடைகின்றன. பல தேசத்து மக்களை ஒருங்கிணைக்கக் கூடிய சக்தி சங்கீதத்திற்கு உண்டு. உலக ஐக்கிய பாவத்தை (world consciousness)உண்டாக்கும் சக்தியும் சங்கீதத்திற்கு உண்டு. அகம்பாவம் என்னும் துற்குணத்தை ஒழிக்க கூடிய சக்தி சங்கீதகத்துக்கு இருக்கின்றது சங்கீதம் பயில்வதனால் ஒருவருக்கு அழகான வசீகர முகவெட்டும் கவர்ச்சிகரமான தோற்றமும் ஒரு பிரகாசமும் உண்டாகும்.நல்ல சங்கீதத்தை கேட்டு உண்மையாக அனுபவிப்பவருக்கு இரசிகர் என்று பெயர்.

சங்கீதத்தை ஒரு நிகரற்ற கலை (Perfect Art) எனலாம். சங்கீதத்திற்கு காந்தர்வ வேதம் என்று பெயர். காந்தர்வ வேதம் நான்கு உப வேதங்களில் ஒன்று.

கடவுள் வழிபாடு செய்வதற்கும்,கடவுளை அறிவதற்கும், சங்கீதம் ஒரு முக்கிய சாதனமாகும். இக்காரணத்தை பற்றியே சங்கீதத்தை ஒரு வித்தை என பெரியோர்கள் கூறியிருப்பதைக் காணலாம். சங்கீதம் ஒரு தெய்வீகமான கலை. சிவபெருமான் கையில் டமருகமும், கண்ணபிரான் கையில் குழலும், சரஸ்வதி கையில் வீணையும் இருப்பதில் ஓர் ஆழ்ந்த கருத்து உள்ளது. தேனையும், பாலையும் விரும்புவது போல் எல்லோரும் சங்கீதத்தையும் விரும்புவார்கள். கானம் செய்யும் பொழுதும், கானத்தைக் கேட்கும் பொழுதும் நாம் இவ்வுலகக் கவலைகளை மறந்து இன்பம் அடைகிறோம்.

இக்கருநாடக இசை வளர்ச்சிப்பெற காரணமான பெரியோர்கள் தியாகராயசுவாமிகள், முத்துசுவாமி தீட்சிதர், சியாமா சாத்திரிகள் ஆவர். இவர்கள் இக்கருநாடக இசையின் மும்மூர்த்திகள் என்று கருதப்படுகின்றனர்.

இப்பணியினைச் செவ்வனே நிறைவு செய்த NSR 100 Educational Trust நிறுவனத் தலைவர் பேராசிரியர். சு. இராமலிங்கம் அவர்களுக்கு வாழ்த்துகளை அன்புடன் தெரிவித்துக்கொள்கிறேன்.

தேதி:13.9.2023

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முன்னுரை

Preface

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According to Mahatma "In true music there is no place for communal differences and hostility." In his own words "Music does not proceed from the throat alone. There is music of mind, of the senses and of the heart." Music was a great example of national integration because only there we see Hindu and Muslim musicians sitting together and partaking in musical concerts. He often said, "We shall consider music in a narrow sense to mean the ability to sing and play an instrument well, but, in its wider sense, **true music is created only when life is attuned to a single tune and a single time beat. Music is born only where the strings of the heart are not out of tune.**" Whereas, Beethoven speaks: "Music should strike fire from the heart of man and bring tears from the eyes of woman. Music is the mediator between the spiritual and the sensual life."

India has a classical music tradition that is around five thousand years old. Indian classical music is of two kinds viz, Hindustani and Carnatic. Hindustani music is indeed unique, developed in the northern region, while Carnatic music is indigenous to the south. Carnatic music is considered as one of the oldest systems of music in the world.

Any form of Indian Classical Music is characterised and driven by Bhakti (devotion) and Melody. The compositions are rich in these aspects of music; each composer having their own manner of expressing the same. However, the basic concepts of music, Shruti (Pitch), Raga (Melody) and Tala (rhythm) form the pillars of Indian classical music. In the case of Carnatic music, gamakas (ornamentation, oscillation of swaras) play a pivotal role in enhancing the beauty of a melodic piece. This aspect of Carnatic music is the distinguishing factor from other musical genres.

All classical Indian music originates from the text Natya Shastra, where Bharata defines the fundamentals of music as an art form encompassing Swara, Tala, and Pada. It is here, at the beginning of the common era, that music began in India as a form of worship and prayer to the Devas. While both Carnatic and Hindustani music originated from the same source, the definitive split in the two styles happened after the rise of the Mughal empire. Muslim influence divided how classical music developed, as the Northern part of India was influenced by Persian and Arabic musicians, and the South continued to develop its musical style without outside influence. However, the differences occurred, the fundamental aspects of Hindustani and Carnatic classical music have remained largely the same.

Around 12th century AD, when the two traditions of music evolved as South Indian and North Indian musical systems, between the 12th and 16th century AD, Carnatic music flourished under the patronage of Vijayanagara empire. It was during this time Saint Purandara Dasa, referred to as the "Father of Carnatic Music", composed thousands of keertanas or devotional songs and also formulated the basic lessons of Carnatic Music.

Purandara Dasa of the fifteenth-sixteenth century, who is said to be the father of present day classical Carnatic music, initiated a system of teaching Carnatic music and presented the initial scale of notes to be taught to a beginner. Purandara Dasa was a great devotee given to spending his whole life in meditation on God and singing his praises.

A senior contemporary of Purandara Dasa was Talapaka Annamacharya (22 May 1408 - 4 April 1503) who composed entirely on the deities of the Tirumala temple. Several of his songs were discovered engraved on copper plates in a sealed chamber in the Tirumala temple at the turn of the last century. His songs were tuned by several contemporary scholars and composers. Annamacharya is referred to as the Pada Kavita Pitamaha, or the Grandsire of the Pada, which is a form of song. Certainly, it is in his works that one comes across for the first

time the use of a *pallavi* (beginning line) and several *charanams* (verses). Annamacharya was among the earliest composers whose works adhered to alliteration and prosody.

The contributions of three great people – Shayama Sastry (1762-1827), Thyagaraja (1767-1847), and Muthuswami Dikhsitir (1775 - 1835), - culminated in the late eighteenth century and early nineteenth century in a golden era of Carnatic music. These three great composers dominated the scene, and Carnatic music reached a pinnacle in both its aesthetic and its technical aspects.

Let us learn what great minds say about music:

"If I were not a physicist, I would probably be a musician. I often think in music. I live my daydreams in music. I see my life in terms of music."
<<< **Albert Einstein**

Music is the language of the spirit. It opens the secret of life bringing peace, abolishing strife."
<<< **Kahlil Gibran**

"Music is the shorthand of emotion."
<<< **Leo Tolstoy**

To many listeners, the music of the south has a restrained and intellectual character as compared with the music of the more secular Hindustani traditions. The chief centres for present-day Carnatic music include Tamil Nadu, Karnataka, Andhra Pradesh, and Kerala states. The greatest concentration of Carnatic musicians, and the most outstanding performances, are found in the city of Chennai. Carnatic music has a global presence growing under its traditional framework with a spiritual undercurrent. With high-performance standards and a well-organized theoretical foundation, it is on par with the world. Thus, Carnatic music has an exceptional adaptability, and incredible diversity, while continually keeping its aesthetic principles intact.

This book, "**கர்நாடக இசை**", makes a humble attempt to contain an ocean in a single bottle. In 36 chapters, selected & interesting aspects of Carnatic music have been provided. The Book starts with the 'history of Carnatic Music' providing some important events narrated with the interesting details; the next two chapters throw some light on several ragas, especially the chapter-3 provides highly analysed picture of 72 Melakartha ragas.

The great historic contributors of Carnatic music have been identified and presented. To decide the number of personas, some chronological pattern – Pre-Trinity, Trinity, Post-Trinity and Modern - has been adhered to. In total, 174 music composers have been listed. Out of these 174, 26 highly important and famous composers are identified and, their life history, historic background, list of their compositions, their photos and the relevant web links having more information about them would be found more useful by the research scholars in music, especially Carnatic music.

'The grandfather of Carnatic music' – Purandara Dasar and his elusive birthplace, issues involved there, the final Report of the Committee set up by The Department of Archaeology, Heritage and Museums, Karnataka are briefly discussed. Also, web links to some of his films, "Purandaradasa "(1937 film), "Purandaradasa Dasaru" (1967 film), "Navakoti Narayana" and "Sri Purandara Dasaru" have been provided.

'The Quartet of Carnatic music' – Swathi Tirunal, Thygaraja, Muthusami Dikshitar and Shyama Sastri – have been introduced through their life, contributions, their kritis, festivals and awards in their names and also, web links to their musical concerts and the movies in their names. The relevant detailed information about 'Trinity singers' – MS Subbulakshmi, DK Pattammal & ML Vasanthakumari, and other leading male Carnatic singers – Ariyakuri, Madurai, Sembai & Semmangudi have been provided and also, the corresponding web links are available to enable the readers to go further and learn more about them. Ten instrumental musicians – Veena, Flute, Mridangam & Violin – have been

identified and their life, background and professional contributions are provided.

An analysis of Carnatic music is attempted by taking "*Sankarabaranam*" as an example. A useful analysis is done on three headings: (i) An Introduction, (ii) List of songs with web links and (iii) Review of the Film with a web link through which film could be watched.

108 vocal musicians have been selected chronologically [1801-1900, 1901-1925, 1926-1950, 1951-1975, 1976-2000]. Web links for their profiles and their highly important music concerts are given to enable the students of music, fans, professionals and the public to visit, listen and enjoy. For example, the web link for the Music Concert at United Nations on 26 October 1966 by MS Subbulakshmi is provided. Similarly, 35 instrument musicians have been selected and their web links are available. Probably, this is the special feature in the book. Using the soft copy of the book, the readers could visit, listen and enjoy some 600+ Carnatic musical concerts.

Chapter-32 discusses the details of important information about some musical instruments, Chapter-33 provides several terms / phrases used in Carnatic music and also, some useful web links thereto, Chapter-34 contains 50 web links covering several technical aspects and other details of 'History of Hindustani Music' and Chapter-35 offers 50 web links covering several technical aspects and other details of 'History of Western Classical'.

Chapter-36 narrates the origin, the historic background and other useful activities of தமிழ் இசைச் சங்கம் which was established by Rajah Sir Annamalai Chettiar in 1943. The book is dedicated to him.

The guidelines/suggestions/ideas/opinions of the 12 members of the consulting committee are very useful during the formation and subsequent stages involved in the preparations of this book. The knowledge and experience of these 12 members – from 7 universities – have been the backbone of the template of the book to a certain extent. A casual suggestion – 'Go for a book on Carnatic Music' - from a friend is a small and useful sparkle to me.

This book is ONLY a beginning to the enthusiastic young music lovers of Carnatic music, and starting from here, they may have to travel a very long journey to know and enjoy the classical music of South India!

13 October 2023
Chennai – 600 040

Prof Dr S Ramalingam
[Author]

(😊)(😊)(😊)(😊)(😊)

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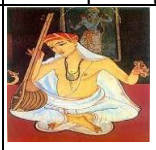
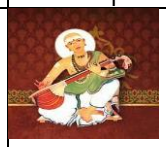
8	 [b] Tyagaraja [1767 – 1847] త్యాగరాజు Tyagaraja, who was immersed in his devotion to Rama and led a spartan way of life, Usually, Tyagaraja used to sing his compositions sitting before deity manifestations of Lord Rama, and his disciples noted down the details of his compositions on palm leaves. The songs he composed in pure Telugu were widespread in their popularity because of the ease with which they could be sung in those days. Details of three films – Thygayya (portrayed by V Nagayya in 1946), Thyagayya (portayed by JV Somayajulu in 1981), and Endaro Mahanubavulu (produced by Bombay Gnanam in 2021) with web links are given. Tyagaraja composed thousands of devotional compositions – his Pancharatna Kriti is highly discussed. Details of his other kritis also are provided. Web links of Thyagaraja Aradhana [2022 & 2023] are provided.	163
9	 [c] Muthuswami Dikshitar [1775-1835] मुत्तुस्वामी दीक्षितर् Muthuswami Dikshitar attained mastery over the veena, and the influence of veena playing is evident in his compositions. His compositions, of which around 500 are commonly known, are noted for their elaborate and poetic descriptions of Hindu gods and temples and for capturing the essence of the raga forms through the vainika (veena) style that emphasises gamakas. The Carnatic musician M Balamuralikrishna had composed a song in his honour in the raga Sucharitra, 'Cintayāmi Satatam Śrī Mudduswāmi Dīkṣitam'. Details of his kritis in fifteen different headings (including English Notes) are provided. Seven web links covering his audio concerts are given which could be used to listen to his kritis sung by prominent Carnatic musicians.	200

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14	[a] Ariakudi Ramanuja Iyengar அரியக்குடி இராமாநுஜ ஐயங்கார் "Iyengar" in Carnatic music has always meant Ariyakkudi. He was hailed in his times as the 'golden mean' of Carnatic music and as the senior most among all musicians. He stood for dignity and presented music that was brevity personified and yet had condensed in it all that was essential for a good performance. Ariyakudi Ramanuja Iyengar was a man who was veritably the uncrowned monarch of Carnatic music in his long and illustrious career. Ariyakkudi's magic formula had something for everyone. List of awards, web links to know more about him and his songs and several photos connecting him with various important personalities in the world of music and outside as well.	287
15	[b] Madurai Mani Iyer மதுரை மணி ஐயர் A brief Profile covering his life and contributions to music is given. He soon became a vocalist par excellence, and never looked back for four decades. He built up a vast repertoire of compositions of various kinds but his forte was swaram singing. This feature in Carnatic music is the inherent tonal relationships of a ragam delineated through solfa passages. Mani Iyer evolved an unusual pattern of weaving the notes of a ragam into a fabric of melodic and rhythmic consonance. His uncanny sense of the sruti or subtle microtone enabled him to produce extraordinary musical effects. He was noted for flights of imagination and originality in structured note patterns across the body of a ragam. Lists covering the ragas and compositions he popularised are provided. One can see: " An immortal drawing of Shri Madurai Mani Iyer by Shri Keshav. Swamigal is seen keeping the Talam for Iyer". "*A Tribute to Si Madurai Mani Iyer*", a complete article by Prince Rama Varma is reproduced.	297
16	[c] Chembai Vaidhyanatha Bhagavathar செம்பை வைத்தியநாத பாகவதர் A brief Profile covering his life and contributions to music is given. Chembai had a vigorous, strong, vibrant, ringing and resonant voice. He would sing in a clear, open-throated style that requires high levels of physical and mental endurance to pull off, yet, he did so in a seemingly effortless manner. A three-day Chembai Vaidyanatha Bhagavathar music festival is held at Thiruvanathapuram , the capital of Kerala state in September of every year in his commemoration. The Sri Guvayurappan Chembai Puraskaram, awarded by Sree Krishna Temple, Guruvayur, is instituted in Chembai's memory of the late Chembai Vaidyanatha Bhagavathar. Several photos and web links have been provided to help the readers to proceed further in knowing more about him.	311
17	[d] Semmangudi Srinivasa Iyer செம்மங்குடி ஸ்ரீநிவாச ஐயர் An interesting brief Profile covering his life and contributions to music is given. All India Radio: "*Semmangudi Srinivasa Iyer Semmangudi Radhakrishna Srinivasa Iyer was a Carnatic vocalist. He was the youngest recipient of the Sangeetha Kalanidhi awarded by the Music Academy in 1947. He was affectionately addressed as*	320

	"Semmangudi Maama" (Semmangudi Uncle) by his disciples. He was also considered the "Pitamaha" or the grand sire of modern Carnatic Music. Sarasiruha Sarasaksha Divakaratanujam; Rama ni Samana." To help the readers, several and web links photos are provided.	
18	[e] Maha Vaidhyanatha Iyer மஹா வைத்தியநாத ஐயர் The era immediately following that of the Carnatic Trinity saw several great performing artistes emerging in the field. And among these, Maha Vaidyanatha Sivan [he is often known/called as Sivan] is one of the most frequently written about and perhaps the one performer/composer of the post Tyagaraja era on whom we have a significant amount of authentic information, thanks to two of his biographers – U Ve Swaminatha Iyer and Vasudevanallur Subbiah Bhagavatar. Many web links and bibliography are provided to know more about him and his contributions to Carnatic music.	331
	LEADING Musicians	
19	[a] Kunnakudi Vaidyanathan குன்னக்குடி வைத்தியநாதன் Kunnakudi, as he was famously referred to, was a popular artist in both classical Carnatic music and film music category. The Violin was his forte. Known for his sleight and subtlety in handling the Violin, his music was for the music experts and the general masses. His play reflected his own different moods and the demands of his audience with whom he established and enjoyed a good rapport. His association with Tamil film industry is given in a list. Th awards & honours and several web links through which readers know more about him are provided.	337
20	[b] A Kanyakumari ஏ கன்யாகுமரி Delicate, bright-eyed, and ever-smiling, A. Kanyakumari, is synonymous with the violin. Clad in saffron and wearing numerous strands of rudraksha beads enhanced with pendants of various Hindu gods, aro under neck, an uninitiated onlooker can easily mistake her for a sanyasin. Her extensive experience spanning more than 4 decades combined with a sharp acumen and fine sense of creativity has earned her a distinct place. She has evolved her own style of melodious playing and silken bowing which closely resembles vocal music rhapsodising audiences all over. She was selected for Limca Book of Records 2004 for her various achievements in music as a versatile woman violinist. Several awards and many web links are provide to enable the readers to know more about her.	343
21	[c] Sheikh Chinna Maulana ஷேக் சின்ன மௌலானா A brief profile covering his life and his professional legacy is provided. To him music was the true religion. Though a practicing Muslim, he always felt that he was protected by the grace of Lord Ranganathaswamy and would often state that Rama was his istha deva. Armed with this belief, he soon became a renowned nadhaswaram musician. He carved a niche for himself within a primarily Hindu cultural sphere by becoming the Asthana Vidhwan of both Tirupati and Srirangam Devasthanams. He received several awards and titles. He has give performances at many important centres. A few are (i) Tansen Festival- Gwalior.(i) SAARC	348

	Festival (iii) Teenmurthy Bhavan, New Delhi and so on.	
22	[d] Karukurichi Arunachalam **காருக்குறிச்சி அருணாசலம்** His personal life and his legacy in the music world are briefly given. Arunachalam quickly became a much sought after artist. Arunachalam's fame soared when he played for the Tamil movie *Konjum Salangai*, in which the hero is a nadaswaram player. ரசிகர்களுக்குக் காருக்குறிச்சியாரிடம் இருந்த மதிப்புக்கும் அன்புக்கும் ஈடுகூற முடியாது. ஒருமுறை சென்னைத் தமிழிசைச் சங்கத்தின் இசை விழாவில் நடைபெற்ற அருணாசலத்தின் நாதஸ்வரக் கச்சேரி வானொலி நிலையத்தினர் வழக்கத்துக்கு மாறாக நள்ளிரவு 12 மணி வரையிலும் நேரடியாக ஒலிபரப்பிய நிகழ்வும் அரங்கேறியது என்றால் மக்களுக்கு அருணாசைத்தின் இசையின் மீது இருந்த மதிப்பே காரணமாகும்.	356
23	[e] S Balachandar **எஸ் பாலசந்தர்** S. Balachander was one of southern India's foremost Veena players. He was a child prodigy who taught himself to play the Veena. He directed several Tamil films, mostly mysteries. A list of his film is available. *Andha Naal* (That Day) was perhaps the best of Balachandar's cinematic offerings — a 1954 murder mystery starring Sivaji Ganesan. The self-taught genius devoted the rest of his life to playing the veena. The magnetic quality in his veena when his fingers met the metal strings fascinated even those with a dispassionate outlook on music. List of honours, many web links and some important and interesting photos have been provided.	364
24	[f] Veenai Dhanammal **வீணை தனம்மாள்** Dhanammal was a highly accomplished Carnatic musician, and the torchbearer of the school of Carnatic music that goes by her name. She was both a vocalist and a performer on the veenai. The prefix "Veenai" in her name is an indicator of her exceptional mastery of that instrument. Dhanammal always preferred to give Veena recitals to selective private audiences. Her music has been praised in superlative terms by those privileged to hear her. Her continuing impact was ascribed to the scope of her repertoire, knowledge and refinement. Her heritage, her pre-eminence, her personality, and her life-style evoked reverence and awe. Her ideas were subtle; her touch was soft; her shading delicate; her graces elegant; and her play, the crown of refinement. The march of her style was slow, stately, and unbroken. Some interesting and important web links are provided through which one could know more about her. Some of hr photos with the prominent personalities are available.	374
25	[g] TR Mahalingam **டிஆர் மகாலிங்கம்** Mali was the founder of the popular style of flute playing followed today by the Carnatic flautists. Before Mali, the style of flute playing was called Sarabha Sastri style, popularised by Sarabha Sastri's disciple, Palladam Sanjiva Rao, and did not have any gamakas and involved playing the flute in discrete bursts. T.R. Mahalingam had breath control that enabled him to blow any single note over 40 seconds. T.R. Mahalingam's technique also led to a redesign of the bamboo flute:	380

	He made his flute reeds thicker and the holes smaller- producing a warm, rich tone. Also, unlike others before him, Mali drilled eight holes in the flute. "It was the eighth and extra hole that helped provide Mali with the extraordinary control he had on the instrument." – Prof. P. Sambamurthy, musicologist. Mali mentioned many times that he did not care for any praise or awards for his music, ideals that he upheld to the very end. Shortly before his death, he was awarded India's highly prestigious Padma Bhushan for music in January 1986, which he flatly refused. Some of his photographs and several web links have been provided.	
26	[i] Mysore T Chowdiah மைசூர் டி சௌடய்யா He designed the seven-stringed violin to ensure that the accompanist could match the vocalist (the need for this was felt especially in the early and mid-20th century when no amplification devices were available). Chowdiah was an innovative artist. He modified the fourstringed violin, by adding an additional three strings, to increase its loudness in the pre-microphone era, in the early- to mid- 20th century. This allowed for his violin to be heard in the far corners of the auditorium. The sonorous sound of the seven-stringed violin gave a body and volume to the concert, which was in part responsible for making him a sought-after accompanist to the stalwarts. The most visible legacy of Chowdiah is the Chowdiah Memorial Hall, built in his memory, located in Malleswaram, Bengaluru. Built in 1980 with support from the Karnataka Government, it is unique because it is built in the shape of a seven –stringed violin, perhaps the only building of its kind in the memory of a musician. Several web links and many photos are given.	385
27	[j] Dr N Ramani டாக்டர் என் இரமணி He is a disciple of the legendary T. R. Mahalingam, known more commonly as "Mali," who first popularised the Carnatic flute in Indian music. The birthplace of Ramani is symbolic in that Carnatic musicians consider Tiruvarur the sacred sanctuary of Carnatic music, being the birthplace of the "trinity" of Carnatic composers, Saint Tyagaraja, Muthuswami Dikshitar and Syama Shastri who laid the foundation for the tradition. Ramani also got noticed by several Hindustani musicians. The first among them was the famous Sitar maestro Pt Ravi Shankar who heard Ramani performing at the Sri Balasubramania Sangeeta Sabha. It was on his insistence that Ramani gave his first flute Jugalbandi with his Hindustani counter-part Pt Hariprasad Chaurasia. N. Ramani's performances in All India Radio (AIR) have received numerous praises from renowned Hindustani and Carnatic musicians alike and his performances overseas had been recognised with numerous awards. A list of his disciples and several web links have been proided.	391
28	[k] Sikkil Mala Chandrasekar சிக்கில் மாலா சந்திரசேகர் Mala got the first prize from All India radio for "wind instrument category" blessed by late Smt. M.S. Subbulakshmi (MSS) in 1982 and was there upon graded to give regular concerts in radio. Mala joined the family of the legendary M.S. Subbulakshmi through marriage on 20 June 1986. This indeed provided an additional mileage to attain perfection in her musical career. The list of several awrds/honours, several web links and some photos are added.	401

29	An Analysis: *Sankarabharanam* [Telugu Film] A brief analysis is done on three headings: (i) An Introduction, (ii) List of songs with web links and (iii) Review of the Film with a web link through which film could be watched.	407
30	Singers [108] Vocal: Carnatic Music 108 vocal musicians have been selected chronologically [1801-1900, 1901-1925, 1926-1950, 1951-1975, 1976-2000]. Web links for their profiles and their concerts are given to enable the students of music, fans, professionals and the public to visit, listen and enjoy.	418
31	Instruments [35]: Carnatic Music 35 musicians [instruments] have been selected and the web links for their profiles and their concerts are given to enable the students of music, fans, professionals and the public to visit, listen and enjoy.	445
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33	GLOSSARY: Carnatic Music Containing several terms / phrases used in Carnatic music and also, some useful web links thereto.	462
34	Brief History of Hindustani Music Selected 50 important resources of Hindustani Music containing their web links are provided.	471
35	Brief History of Western Classical Selected 50 important resources of Western Music containing their web links are provided.	474
36	தமிழ் இசைச் சங்கம் (http://www.tamilisaisangam.in) Establishment of the Institute in 1943 by Rajah Sir Annamalai Chettiar, its historic background, special features, list of special guest-visitors, list of Awardees [இசைப் பேரறிஞர்] and [பண் இசைப் பேரறிஞர்].	479

அலகு - 1

History of Carnatic Music

The History of Carnatic Music

Introduction

South India comprises a geographical area as large as that of Western Europe where four major languages (Tamil, Telugu, Kannada and Malayalam) are spoken. Although there are two metropolises (Madras, now known as Chennai, and Bangalore), and a few other important cities, most people still live in villages and small towns. This explains the great diversity of traditional South Indian music.

The history of South Indian Music

The origins of Indian music are traced to prehistoric antiquity. Art or concert music in South India is called *Karnâtaka Sangîtam* ("Karnatic or Carnatic music" in English). Its history gains clear contours from the renaissance period which, in South India, had its centre in the Vijayanagar empire (1336-1565).

Purandara Dasa (1484-1564), a celebrated poet, mystic and composer, taught Carnatic music in a systematic manner. His method of teaching (*abhyâsa gânam*) consists of a graded course comprising some primary lessons (*alamkâra*) and small didactic and devotional songs (*gîta*). This method is still followed and provides the common denominator for all Carnatic musicians.

Râmâmâtya, a 16th century music scholar at Vijayanagar, laid the foundations for the present theoretical framework of South Indian music. Since the 17th century, 72 principal scales (*mêla*) provide the basic melodic material.

In the 18th and 19th centuries, the important *kriti* form of song was refined by the great composer Tyâgaraja (1767-1847). It consists of three melodic themes, based on one or several lines of the lyrics, and their variations (*sangati*). Several other forms of compositions further enrich the concert repertoire which, in its present format (*kacheri paddhati*), evolved in the course of this century.

Musicians were traditionally trained in the household (*kulam*) of a teacher (*guru*), a method therefore termed *gurukulavâsam*. Kalakshetra Foundation in Chennai is the performing arts college that pioneered classes with this personal touch and involvement in all aspects of Indian culture. At the same time, its dance, music and fine arts courses provide students

with government recognized qualifications an artist needs in order to succeed in the modern world.

The role of music in South Indian society

Western categorizations such as "classical" and "folk" music are not helpful in the context of Indian music because traditional and modern, codified (mârga) and regional (dêshi) styles have often been blended to enhance its emotional appeal.

Religion is an integral part of daily life in India and therefore most Indian music is also regarded as being sacred. For most Indians, music is a means of distraction from daily worries, a form of entertainment among others. Although the mass media (cinema, radio, television) have changed popular tastes and introduced many foreign and modern elements, Carnatic music has remained unmistakably South Indian in character and temperament.

The idea of an individual and permanent artistic "work" is still not very important in India. Perhaps it does not relate to prevailing philosophies about the nature of the universe and man's role in the scheme of evolution. More important, therefore, than the reproduction of a finished work is the understanding of stylistic principles underlying traditional music.

Repertoire and style

Indian musicicans never rely on musical scores. In Carnatic music, compositions (*kalpita sangîta*) and improvisation (*manôdharma sangîta*) play an equally important role. Thousands of "songs" have been handed down from generation to generation in oral tradition (*sampradâya*) or are being composed in our time. There is no seperate repertoire for vocalists and instrumentalists. Improvisations such as the exposition of a raga (*râga âlâpana*) and variations of a theme (e.g. *kalpana svara*, *niraval*) are so carefully intertwined with a composition that the resulting effect is one of a complete musical unity. For an inexperienced listener it is therefore difficult to identify the beginning and end of an improvisation.

Several important features are of greatest importance for maintaining the stylistic integrity of any particular tradition of classical music (*bâni*). For instance, shruti denotes microtones based on the seven basic notes (*sapta svara*) and their twelve semitonal variants (*svarasthâna*).

Ornamentation

Ornamentation (*gamaka*) plays a great role in the rendering of scale patterns (â*rôhana-avarôhana*), characteristic phrases (*prayôga*) and extraordinary phrases (*visêsha sancâra*). In other words, a gamaka constitutes more than arbitrary embellishment as it is the key to the individual character of a *râga* (*râga rûpa*). Intermediary notes (*anusvara*)

have the purpose of lending continuity to all melody. Subtleties of this kind cannot be reduced to writing but need to be assimilated through long exposure to good music and years of practice under the guidance of an experienced musician.
There are hundreds of melodic structures (*râga*) and numerous rhythmic patterns (*tâla*). Each musician specializes in a repertoire inherited from his teacher and expanded with the help of senior colleagues.

Several regional styles of South Indian music existed in the past but have largely been merged with Carnatic music in the wake of the introduction of cinema and broadcasting.

Sôpânam is still heard in the temple rituals of Kerala and plays an important role in the dance drama known as Kathakali. Kerala is also famous for its great variety of percussion instruments, particularly the *Pancha Vâdya* ("five types of instruments") ensemble, and for the extraordinary complexity of the rhythmic patterns (tala) employed.

Resource: https://www.exoticindiaart.com/book/details/history-of-south-indian-carnatic-music-from-vedic-times-to-present-old-and-rare-book-nam601/

History of South Indian (Carnatic) Music

From Vedic Times to the Present

by

R. Rangaramanuja Ayyangar

****

About the Book

This is an age of Science and Technology, of the politics of pelf, power and pragmatism, of high living and plain thinking, of the apotheosis of vice and moral bankruptcy. Such crises in the past wiped out whole civilizations. History is a witness to it.

A nation lives by its art and philosophy. It withers by its arsenals of bombs and missiles "He that take the sword shall perish by it".

The author, a rare product of the culture of East and West, has taken the sign of the times to heart and spent a whole life- time in the services of art. 1500 classical compositions representing the cream of Carnatic Music, with elaborate authentic notation, covering more than 3000 pages is the most outstanding publication in the past-Thyagaraja period of 150 years, and a tribute to the indomitable zeal, gigantic industry and invulnerable faith and optimism of a lone,

solitary figure, the first musician who studied figure, the first musician who studied and published the largest number of the songs of the Trinity and other composer of the 19th century.

And now comes another of the pioneer series- A History of South Indian (Carnatic) Music- in English, a thrilling narrative of its evolution through 2500 years. A digest of all worthwhile literature, of centuries on the subject, it is an authentic reference manual of great value of students of Indian Music and Musicologists all over the world.

The delightfully readable, dignified English is an evidence of the author's integrated culture and his capacity for clear, effective expression in a foreign tongue.

A large number of pictures in tri-colour and half-tone and useful appendices add to the worth of the book.

Preface

This book is a very brief introduction to the study of a subject of great importance to students of music in India as well as outside. Even so, this is the first attempt to present in English a short history of South Indian (Carnatic) Music from Vedic times to the present. I have always been amazed at the vast range, variety and volume of music publications in the west. Why has India nothing comparable to them?

Bharata's Natya Sastra, Illango's Silappadikaram and Sarngadeva's Sangeeta Ratnakara form a triad that contain all that can be said on the subject. But most of the material in the three books remains untapped. Literal translations by scholar's innocent of music are no good. Only a scientific mind free from inhibition and prejudice, competent in the theory and practice of Carnatic Music, vocal and instrumental, and well acquainted with the developments in the post-Thyagaraja period of 150 years, can interpret facts of history, correlate them with the present and also point to the future.

This book aims at little more than stimulating interest in the history of our music. It is far from adequate in quality and quantity. But its meager material renders it easy to study and assimilate its contents. It is written in English with an eye on renders outside India. It presents in a homely, Indian setting, a narrative that puts together fragments scattered in classical literature with the warp of poetry and the woof of fantasy, romance and philosophy.

To interpret an ancient system of music in a manner acceptable to current tastes and dispositions is a task that is confronted by brakes and hurdles of all short. The process of sifting grain from chaff has

to keep a watchful eye on historical continuity. The nature of the subject precludes the chance of a wide circulation for the book. It is the both an advantage and a disadvantage.

Legend has played no insignificant part in shaping and popularizing the role of music in Indian culture. Nevertheless, I have taken care to keep the legendary element at its minimum. I have also tried my best to make technical matter readable and interesting to the lay sector, though the book is primarily intended as an incentive for further, more advanced study.

Many of the chapter titles are names of books well known in music literature. Their contents provide landmarks in the progress of theory and practice. Though far apart in the time and place of their appearance, they reveal the continuous, organic development of Carnatic Music down through centuries. This book, therefore, is an attempt to present the story as a well- knit undivided whole, and not a summary of the various treatises.

Sanskrit words have been transliterated into English for the sake of semantic precision. As there is no agreed plan for such transliteration, an appendix with a glossary has been provided at the end along with other explanatory and illustrative data. Aspects of theory and practice have been coordinated at every step and critically examined in the light of later developments. Otherwise, the past will remain vague and unrelated to the present; the treatment, too, will be lopsided and useless for integrated study.

In the course of writing this book, a stream of misgivings was constantly flowing into my mind. I am quite aware of my total inadequacy for this stupendous work. Yet why did I take it up? What is the need for this book? Can it stimulate the long-deferred endeavor to bring out an authentic, well- documented history complete in all respects- factual, statistical, illustrative, critical, etc? The magnitude and urgency of the task being what they are, will it bring together a "Brain Trust" of competent scholars dedicated to its accomplishment? Will this ancient art of unexplored dimensions and immense cultural and spiritual worth shake off its trammels and come into its own as the common heritage of all humanity? Will there be a change in attitudes and a return to old value?

The fusion of Aryan and Dravidian cultures in the South took place before the dawn of the Christian era. It wove music into the life of the community. Today, the peninsular South of India is the only region in the whole world where music is inseparable from life and literature. The evolution of Raga and Kriti, of rhythm and dance, is a fascinating story that has to be pieced together from the profuse literature of ages, particularly in Sanskrit and Tamil. Though clothed

in poetry and romance, Silappadikaram is first and foremost a treatise on music. It is absolutely indispensable for a synthetic study of the art.

Personal references may not be quite in accord with conventions common to books of this kind. Till a year ago study of music was but part of my life- long search for truth. The idea of writing this book was the flash of a moment. The decision was too sudden and impulsive for objective planning and impersonal treatment. If it were not so, the last two chapters would have turned out a more palatable fare if only to compensate for the serious reading called for by the previous chapters.

The formative years of my life spent with stalwarts of the Twilight Period of Carnatic Music (1900- 1930) marked for me a non-stop pilgrimage in every sense of the term. To give only one instance, I had gone to Tiruvarur with Konnakal Pakiri who was one of the accompanists for Naina Pillay. The next morning, I boarded a train for my home town. I met Semmangudi Narayanaswami Ayyar who was proceeding to Tanjore for a performance that evening. I changed my ticket and accompanied him to Tanjore.

In this manner I filled my life with music. Having drunk deep and glimpsed the vast dimensions that spread before me like a shoreless stretch of water, I entered the thirties feeling like Adam, the first man, who was bewildered by the encircling gloom as he fled hither and thither pursuing the vanishing light of day.

In the four decades since, Carnatic Music has burnt its boalts and got marooned in a trackless desert. The nature of its downfall can be realised only by those like me who were "living then" and are "living now".

In the face of the present crisis, complacency and indifference are equally culpable of cultural homicide. Drastic measures of reform and rehabilitation demand urgent attention. This urgency is justification enough for the apparent not of pessimism and despair in the last two chapters.

Always handy are mealy-mouthed, soft-spoken minions, O king. Rare is he that speaks or heeds word of advice hard but sound.

All over the world, there is a growing interest in Indian music. It augurs well for all concerned. Unfortunately, agencies for instruction and exposition are deplorably out of date, inadequate and inefficient. Tinkering and amateurishness foul channels of communication. The long arm of politics and public relation, of commercialism and competition, is in league with wire- pulling and opportunism. Bluff,

bluster, boost, bombast and ballyhoo- and ominous pentagon arrayed in a solid phalanx and promoting mass hysteria and careerism- corrupt popular taste and foul the atmosphere. Strong words, indeed! But too true to be denied.

A comprehensive work of this nature makes collaboration indispensable. For obvious reasons it is not to be had. Errors of commission and omission have haunted me at every turn. My faith in the cause, my devotion to the art and my absolute surrender to His Will have spurred me on and prevailed over fumbling and faltering all along.

"Oft in times of distress succour dawns from Heaven"

I began publishing music books in 1934. I have brought out sixteen books covering more than 6000 pages. "History of South Indian (Carnatic) Music" is the seventeenth. Lord low by advancing age and a number of infirmities, I still wrote the manuscript fortified by the faith that it was Providence who had always guided me and that I should not be let down if my labours merited His Grace.

As I lay in a shambles, torn and bruised, unable to lift and arm, the Good Samaritan came along. Sri Pichumani and a band of earnest, selfless knights-errant in Poona stepped in and shouldered the entire burden of printing this book.
This book is practically their gift to the world of music. The Aryabhushan Press, Poona, have shared the burden with no eye on any return but the gratitude of cultural votaries. A frail vessel of emotion that I am, I am overwhemlmed by this latest evidence of God's grace reaching out to me through his chosen hands May I deserve it! - is my humble prayer.

If this little book lights a spark in just a few minds with awakening and generates the spirits and enthusiasm for further effort, if it calls attention to the nobles' ideals of the past, my object will be fulfilled and I shall render thanks to Heaven.

If this little book lights a spark in just a few minds with awakening and generates the spirits and enthusiasm for further effort, if it calls attention to the nobles' ideals of the past, my object will be fulfilled and I shall render thanks to Heaven.

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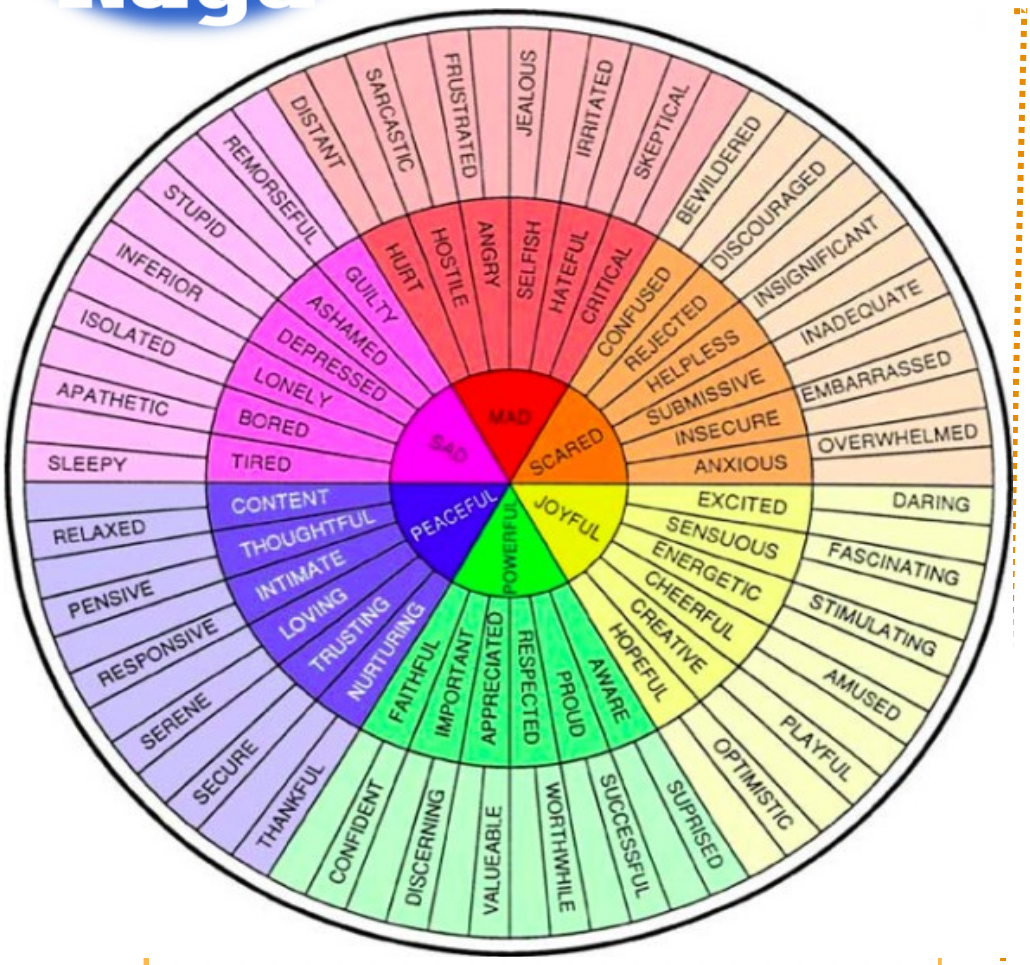
Raga

பயம் - 2

அறிமுகம் : தமிழிசை



இராகங்கள்

கர்நாடக இசை

Resource: https://www.ipassio.com/blog/list-of-ragas-in-carnatic-music

List of Ragas in Carnatic Music

- Carnatic Music (classical music of South India) is a very renowned and popular genre of music.
- A very important aspect of Carnatic music is Ragas - they are the integral pillars to the music, the rhythm as well as the words in a song.
- But as a layman - when you surf the internet to know what exactly ragas are, how much do you grasp *immediately*?
- Do you wonder how many types of ragas are out there? How many can be picked up by beginners?
- Ragas can be very complicated for learners initially and so we bring you a simple breakdown of the different ragas in Carnatic music.
- But before we proceed, let's break down what a Raga *exactly* means. What does it stand for?

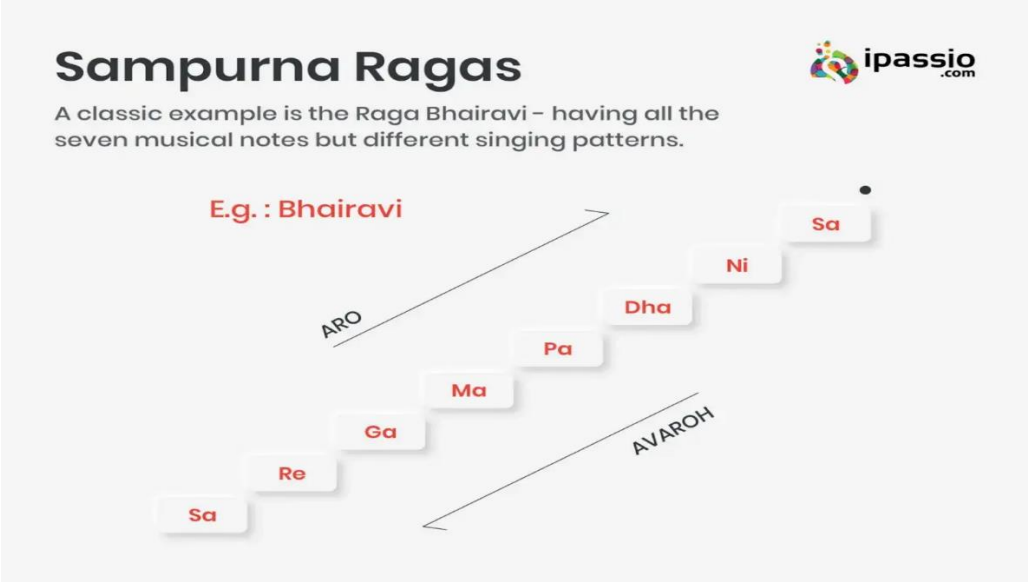
- Well, Ragas are musical frameworks of keynotes - a set of notes or swaras put together in a singing pattern - denote them.
- These ragas when either arranged in ascending order of their notes/swaras are in an ***aroh*** pattern.
- When the notes are arranged likewise in a descending fashion, they are in an ***avaroh*** pattern.

Ragas are classified

1. Janaka Ragas (Sampurna)
2. Melakarta Ragas
3. Janya Ragas
4. Audava Ragas
5. Shadava Ragas
6. Vakra Ragas

Sampurna Ragas

- The word *'Sampurna'* stands for complete and that is exactly what Sampurna Ragas denote.
- This particular musical framework has all the seven musical notes (swaras) present and is the basis of the classification of ragas.

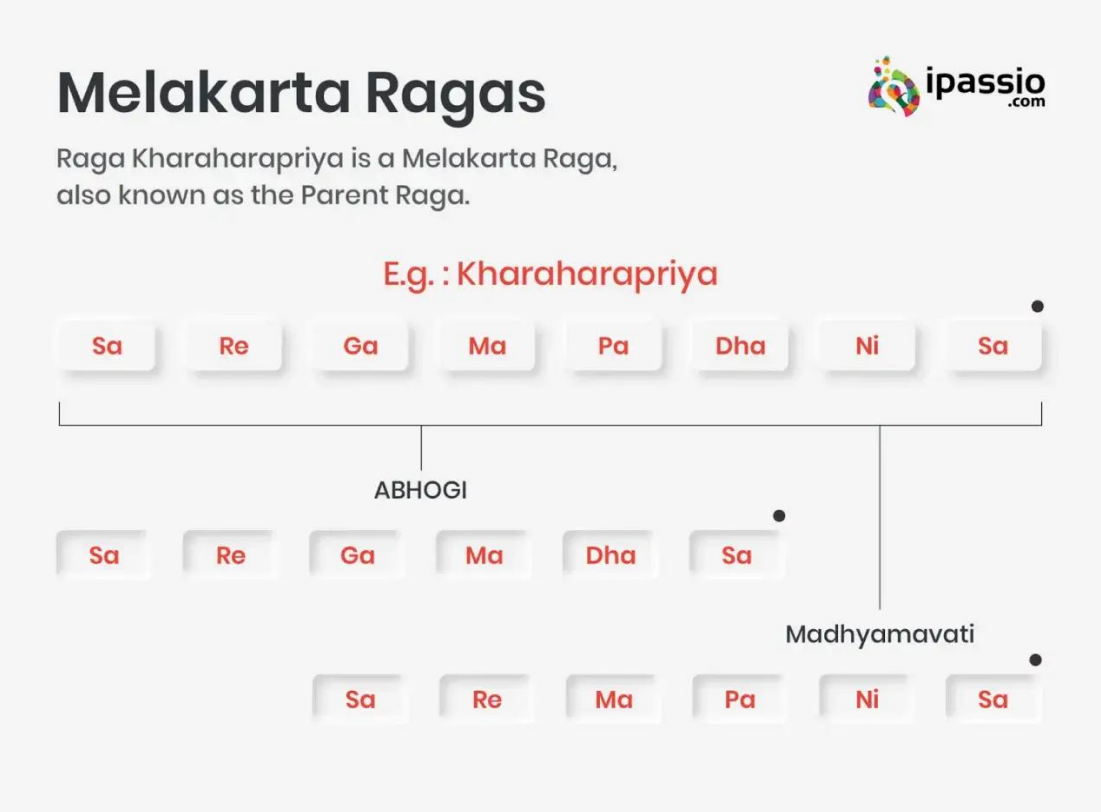


- But these ragas are only classified on the number of notes they have - they should be 7 to fall into the category.

- A classic example of a Sampurna Raga is the Raga ***Bhairavi*** - which has all seven musical notes but has different singing patterns.

Melakarta Ragas

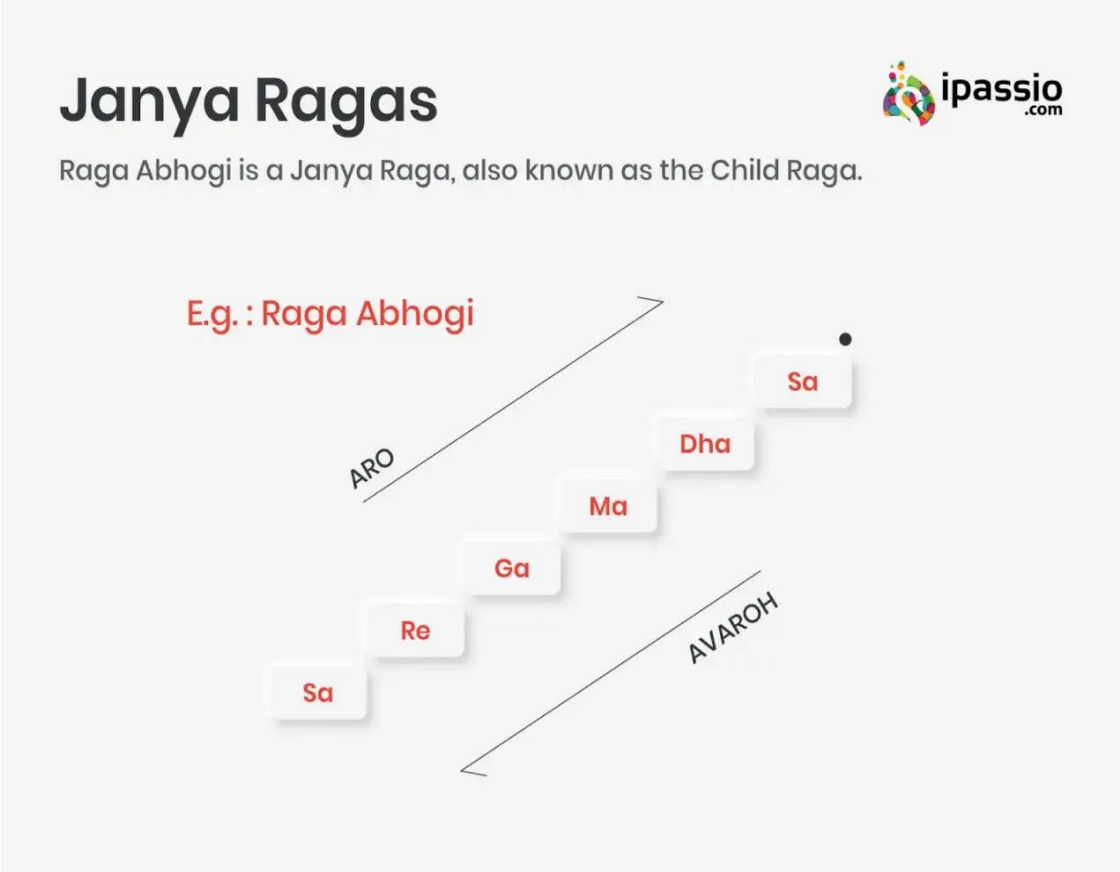
- Also known as Parent Ragas in Carnatic music, Melakarta ragas are the main point of the musical notes or swaras in Carnatic music.
- It is from this set of ragas that various note combinations are formed.
- While all Melakarta Ragas fall under Sampoorna Ragas - it's not the same case, the other way round.
- It's because, these ragas include all the seven musical notes or the swaras ('Sa'- 'Ri' - 'Ga' - 'Ma' - 'Pa' - 'Da' - 'Ni') in a systematic, ascending (aroh) or descending (avaroh) sequential order.


Melakarta Ragas
ipassio .com
Raga Kharaharapriya is a Melakarta Raga, also known as the Parent Raga.
E.g. : Kharaharapriya
Sa Re Ga Ma Pa Dha Ni Sa
ABHOGI
Sa Re Ga Ma Dha Sa
Madhyamavati
Sa Re Ma Pa Ni Sa

- *Now you may ask why are these ragas termed as Parent Ragas?*
- It is because of these sequences that smaller divisions, known as Janya or Child Ragas are adapted and sung - which is why they are termed as Parent Ragas.
- There are a total of 72 Melakarta Ragas - each being different scale combinations, unique in their origin.
- For example, ***Kharaharapriya*** is a Melakarta or a Parent Raga - it has the seven musical notes or swaras: 'Sa'-'Ri'-'Ga'-'Ma'-'Pa'-'Da'-'Ni', in an ascending order or sequence.

Janya Ragas

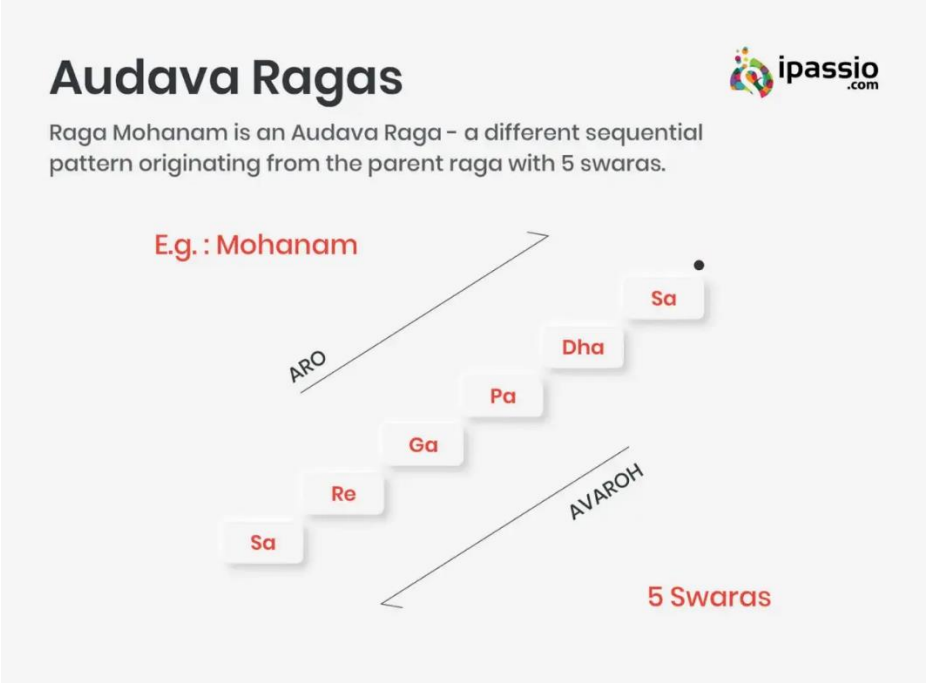
- Janya Ragas are different sequential patterns that originate from the parent raga. These again have divisions based on the number of notes they have.
- It also can be established that there can be multiple and many child ragas from the same parent raga.
- For example, *Kharaharapriya* is a Melakarta or a Parent Raga.



- But if you remove the notes, 'Pa' and 'Ni' and maintain the same pattern, you get the Child Raga - ***Abhogi.***
- Similarly, if you only remove the notes 'Ga' and 'Da' from the same Parent Raga, you get the Child Raga - ***Madhyamavati***.

Audava Ragas

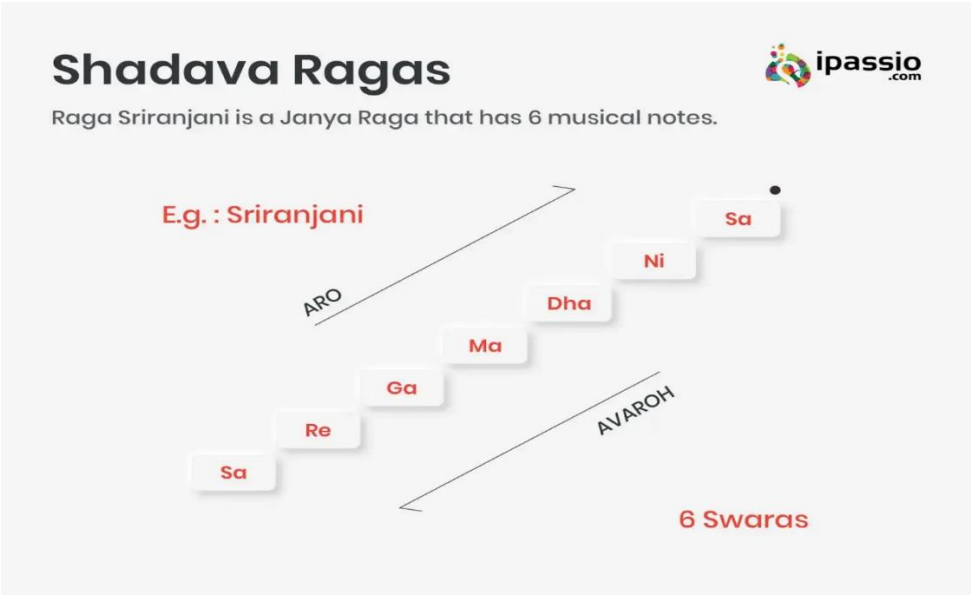
Some Janya Ragas have only 5 musical notes or swaras - which ascend or descend in a steady sequence - these are called Audava Ragas.



For instance, the Raga ***Mohanam*** - which has the notes 'Sa'-'Ri'-'Ga'-'Pa'-'Da' in an equal ascent and descent - is an Audava Raga.

Shadava Ragas

There are some Janya Ragas that have 6 musical notes or swaras that ascend (aroh) and descend (avaroh) in a steady sequence - these are called Shadava Ragas.



Take the Raga ***Sriranjani*** as an example. Why? Because it has the six musical notes: 'Sa' - 'Ri' - 'Ga' - 'Ma'- 'Da'-'Na', in the order and is a Shadava Raga.

Vakra Ragas

- Now, Ragas is not solely classified according to their sequence; they are also categorized by their singing patterns.
- Some do not follow a particular order at all and have varied, contrasting musical notes or swaras in between.
- These are called Vakra Ragas - the word Vakra means crooked and that denotes the pattern in this classification.

- Vakra Ragas are visually similar to a zig-zag pattern when elaborated.
- For example, Raga ***Anandha Bhairavi*** has musical notes: 'Sa'- 'Ga' - 'Re' - Ga' - 'Ma' - 'Pa' - 'Da' - 'Pa'. These are neither ascending nor descending in a pattern and so it is a Vakra Raga.
- Similarly, Raga ***Khamas*** has its musical notes in this order: 'Sa'- 'Ma' - 'Ga' - 'Ma' - 'Ni' - 'Da' - 'Ni' - 'Pa' - 'Da' - 'Ni', which indicates that it is a Vakra Raga as well.
- It is important to note that Vakra Ragas are slightly different from the other as you will have to remember the unique way to sing each one.

Please visit these web links to know MORE!

https://en.wikipedia.org/wiki/Carnatic_raga

https://www.acharyanet.com/carnatic-ragas/

https://carnaticmusicexams.in/sangeeta-visarada/third-year/raga-classification-terms/

https://www.ipassio.com/blog/list-of-ragas-in-carnatic-music

https://www.bagchee.com/books/BB7028/ragas-in-carnatic-music

https://www.nios.ac.in/media/documents/Carnatic_Music_243/Carnatic%20Music%20Book1%20(Complete).pdf

https://www.vedicbooks.net/ragas-carnatic-music-p-17041.html

https://www.exoticindiaart.com/book/performingarts/ragas/

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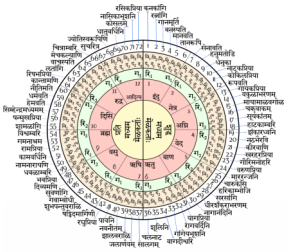
http://www.ibiblio.org/guruguha/MusicResearchLibrary/Books-English/BkE-RamachandranNS-TheRagasOfKarnaticMusic-1938-0065.pdf

https://ia902806.us.archive.org/11/items/RagasOfCarnaticMusicByNSRamachandran/RagasOfCarnaticMusicByRamachandran_text.pdf

https://www.goodreads.com/book/show/2365755.Ragas_in_Carnatic_Music



பயம் - 3

72 மேளகர்த்தா ராகங்கள்

www.bhmurali.com

72 Melakarta Ragas

Reference Guide

72

Melakartha Ragaas

Introduction

There are different types of swara sthayis or note pitches that leads to the total number of melakartha ragas. These different variations of swaras leads to more than one combination of musical scale. The different variations in swaras is mentioned below. Using this it is possible to mathematically ascertain the total number of melakartha ragas.

Sa (Shadja) - only one.

Ri (Rishabha) - *Shuddha, Chathushruthi and Shatshruti* Rishabha in increasing order of pitch.

Ga (Gandhara) - *Shuddha, Sadharana, Antara* Gandhara in increasing order of pitch.

Ma (Madhyama) - *Shuddha, Prathi* Madhyama in increasing order of pitch.

Pa (Panchama)- only one.

Dha (Daivata) -*Shuddha, Chatushruti, Shatshruti* Daivata in increasing order of pitch.

Ni (Nishada)- *Shuddha, Kaishiki, Kakali* Nishadham in increasing order of pitch.

However, there are only some combinations that are allowed as for instance Shatshruthi Ri can combine with Antara Gandhara and Chathushruti Rishabha can combine with Sadharana and Antara Gandhara only. Likewise the same principle holds good for Da and Ni. If we label these swaras as Sa, Ra, Ri, Ru, Ga, Gi, Gu, Ma, Mi, Pa, Dha, Dhi, Dhu, Na, Ni, Nu.

The total combinations are:

a) 1 Sa X 1 Ra X 3(Ga, Gi, Gu) Ga + 1 Sa X Ru X 2 Ga (Gu, Gi) + 1 Sa X Ri X Gu = **6**.

b) Ma, Mi =**2**

c) 1 Pa X Dha X 3 Ni (Na, Ni, Nu)+ 1 Pa X Dhu X 2 Ni (Nu, Ni)+ 1 Pa X Dhi X Ni =**6**

Multiplying these 3 combinations we get **72**.

The 72 melakartha ragas are arranged in a cycle called katapayadi sutra which is named so because by the index of the raga we can get the name of the raga and the exact swara combination. The first 36 melakartha ragas have suddha madhyama whereas, the next 36 ragas have prathi madhyama.

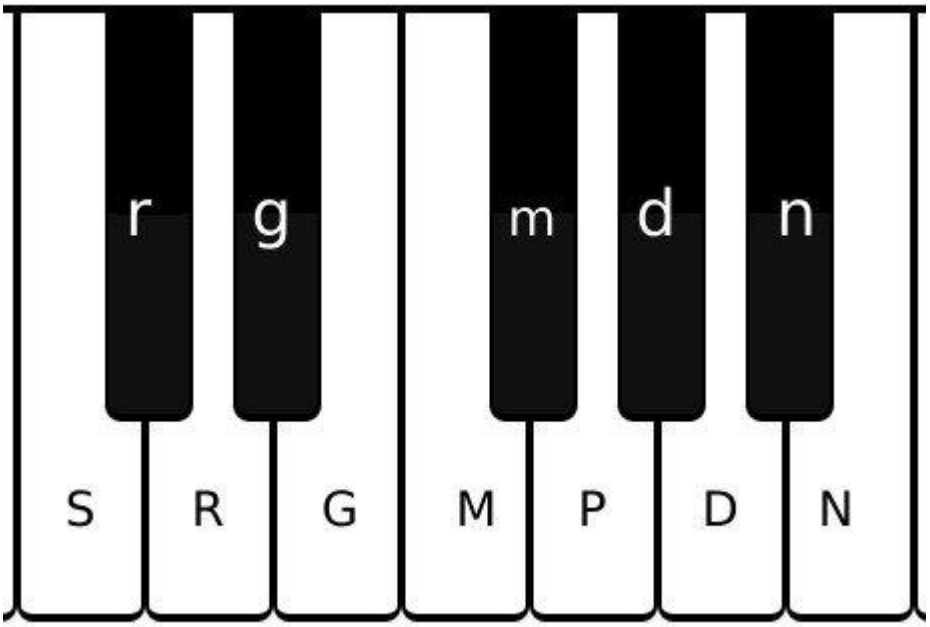
The 72 combinations of melakartha ragas gives rise to a huge variety of musical flavours. Any sampurna raga is present in this 72 melakartha cycle. From these 72 melakartha ragas, there are more than a thousand janya ragas that contain more beautiful musical notations. While getting to know the details of a raga, it is important to know which

sampurna raga the janya raga is derived from in order to know the swara types.

[A] Piano / Keyboard Notations

This section describes the keyboard / piano notations used in the music sheets of this website in classical Indian Notations format. If you are looking for western notations format , please visit the HitXP Western Notations Guide.

Indian Notations Labels of an Octave



HitXP.com Carnatic Music Notations Guide

Carnatic / Hindustani Indian Music Notations Guide

As seen above, each key of an octave is represented by a letter. All 7 white keys are represented by upper case letter S,R,G,M,P,D,N. All 5 black keys are represented by lower case letters r,g,m,d and n.

So in the song notations, in every place you see a S you need to press the first key of the octave. If you see g, you need to press the second black key of the octave and so on.

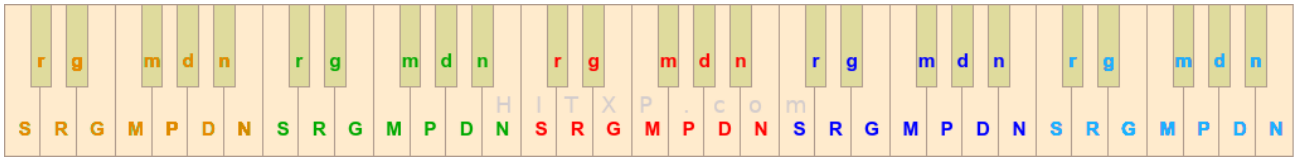
Octave Number Recognition using Note Colour

Now that we know which letter represents which note in an octave, we need a mechanism to understand which octave the note should be played in. As we can see in the above image, an octave has 12 keys (7 white keys and 5 black keys).

An electronic keyboard (synthesizer) will usually have anywhere between three to seven octaves. A piano will usually have 88 keys (7 octaves + 4 additional keys).

In HitXP.com we use colour coded notations to represent octave numbers. In other words, the colour of the notation text tells us which octave to play that note in.

Usually for most songs, 3 octaves are more than enough to play them. So, we call them, the lower octave, the middle octave and the upper octave. Very rarely, two more octaves might be required. One below the lower octave, and one above the upper octave.



As you can see above, in the notations of HitXP.com, each octave is represented by a color as follows:

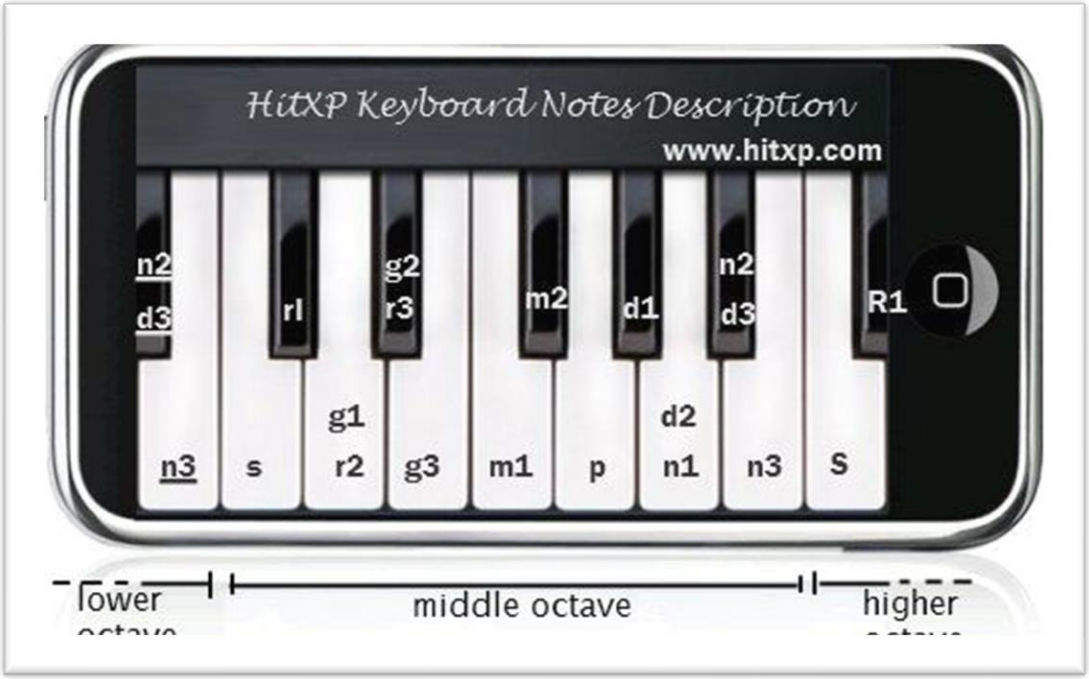
- **S r R g G M m P d D n N** for Lower Octave
- **S r R g G M m P d D n N** for Middle Octave
- **S r R g G M m P d D n N** for Upper Octave
- **S r R g G M m P d D n N** for Lower Lower Octave ie one octave below lower octave
- **S r R g G M m P d D n N** for Upper Upper Octave ie one octave above upper octave

Below is an alternate method to represent the notes that was used earlier in this site, but is not used anymore. So, you can as well ignore the below notation format as far as this site is concerned.

Alternative Carnatic Music Notations

In the carnatic music system we distribute the 12 keys of an octave among the 7 swaras of a raga. The seven swaras are sa,re,ga,ma,pa,dha,ni.

Sa and **Pa** have one key associated with them each ie the first and fifth white key respectively, **Ma** can take any of the two keys i.e either third black key or fourth white key. **Ri** and **Ga** can share any two of the four keys between **Sa** (First white key) and **Ma** (Fourth white key). Similarly **Dha** and **Ni** can share any two of the four keys after **Pa** (Fifth white key).



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Music Notations Guide for Classical Carnatic / Hindustani Music Sheets

Middle Octave – Keyboard / Piano Notation Symbols in Indian Carnatic System

Below are the middle octave notations in classical Indian system. The corresponding Western Notations are also given. See below table.

Swara	Swara Name	Octave Position	Carnatic Notation	Western Notation
Sa	Shadjama	1st white key	s	C
Ri	Shuddha Rishaba	1st black key	r1	C#
	Chatushruthi Rishaba	2nd white key	r2	D
	Satsruthi Rishaba	2nd black key	r3	D#
Ga	Shuddha Gaandhaara	2nd white key	g1	D
	Saadhaarana Gaandhaara	2nd black key	g2	D#
	Anthara Gaandhaara	3rd white key	g3	E
Ma	Shuddha Madhyama	4th white key	m1	F
	Prathi Madhyama	3rd black key	m2	F#
Pa	Panchama	5th white key	p	G
Da	Sudhdha Dhaivatha	4th black key	d1	G#
	Chatusruthi Dhaivatha	6th white key	d2	A
	Shatsruthi Dhaivatha	5th black key	d3	A#
Ni	Sudhdha Nishaadha	6th white key	n1	A

	Kaisiki Nishaadha	5th black key	n2	A#
	Kaakali Nishaadha	7th white key	n3	B

Higher Octave – Keyboard / Piano Notation Symbols in Indian Carnatic System

Higher octave (octave immediately above the middle octave) notations will also be the same as above except that they will be in upper case. Corresponding Western Notations will have a + after the note to indicate upper octave. See below table.

Swara	**Swara Name**	**Octave Position**	**Carnatic Notation**	**Western Notation**
Sa	Shadjama	1st white key	S	C+
Ri	Shuddha Rishaba	1st black key	R1	C#+
	Chatushruthi Rishaba	2nd white key	R2	D+
	Satsruthi Rishaba	2nd black key	R3	D#+
Ga	Shuddha Gaandhaara	2nd white key	G1	D+
	Saadhaarana Gaandhaara	2nd black key	G2	D#+
	Anthara Gaandhaara	3rd white key	G3	E+
Ma	Shuddha Madhyama	4th white key	M1	F+

	Prathi Madhyama	3rd black key	M2	F#+
Pa	Panchama	5th white key	P	G+
Da	Sudhdha Dhaivatha	4th black key	D1	G#+
	Chatusruthi Dhaivatha	6th white key	D2	A+
	Shatsruthi Dhaivatha	5th black key	D3	A#+
Ni	Sudhdha Nishaadha	6th white key	N1	A+
	Kaisiki Nishaadha	5th black key	N2	A#+
	Kaakali Nishaadha	7th white key	N3	B+

Lower Octave – Keyboard / Piano Notation Symbols in Indian Carnatic System

Lower octave (octave immediately below the middle octave) notations will also be same as above except that they will be underlined. Corresponding Western Notations will have a – after the note to indicate lower octave. See below table.

Swara	**Swara Name**	**Octave Position**	**Carnatic Notation**	**Western Notation**
Sa	Shadjama	1st white key	s	C-
Ri	Shuddha Rishaba	1st black key	r1	C#-
	Chatushruthi Rishaba	2nd white key	r2	D-

	Satsruthi Rishaba	2nd black key	r3	D#-
Ga	Shuddha Gaandhaara	2nd white key	g1	D-
	Saadhaarana Gaandhaara	2nd black key	g2	D#-
	Anthara Gaandhaara	3rd white key	g3	E-
Ma	Shuddha Madhyama	4th white key	m1	F-
	Prathi Madhyama	3rd black key	m2	F#-
Pa	Panchama	5th white key	p	G-
Da	Sudhdha Dhaivatha	4th black key	d1	G#-
	Chatusruthi Dhaivatha	6th white key	d2	A-
	Shatsruthi Dhaivatha	5th black key	d3	A#-
Ni	Sudhdha Nishaadha	6th white key	n1	A-
	Kaisiki Nishaadha	5th black key	n2	A#-
	Kaakali Nishaadha	7th white key	n3	B-

NOTE: The above descriptions are with respect to the base key being set to the first white key in the middle octave. You can transpose the scale accordingly once you understand the notations written here.

Transposing the scale is moving the scale a few notes higher or lower. For instance, consider the third white key in the middle octave as sa and reposition all other notes accordingly.

[B] Introduction to Melakartha Raga System in Carnatic Music

The Melekartha System is the most scientific system of creation and classification of ragas and forms the basic of the classical carnatic music system. It defines the rules to create the base ragas with 7 notes each using a combination of the 12 keys in an octave.

Melakartha system uses a powerful scientific algorithm to create the fundamental 72 ragas of the carnatic music system. All other ragas in the carnatic music system are derived from one/more of these 72 ragas. The derived ragas are called janya ragas.

Introduction to 7 Swaras or Notes in Carnatic Music

In the Melakartha system we divide the 12 keys of an octave (in the keyboard) into 7 swaras as follows:

1. Shadjama

S = Shadjama = First key of the octave

2. Rishaba

R1 = Shudhdha Rishabha = Second key of the octave
R2 = Chathushruthi Rishabha = Third key of the octave
R3 = Sathshruthi Rishabha = Fourth key of the octave

3. Gandhara

G1 = Shudhdha Gandhara = Third key of the octave
G2 = Sadharana Gandhara = Fourth key of the octave
G3 = Anthara Gandhara= Fifth key of the octave

4. Madhyama

M1 = Shudhdha Madhyama = Sixth key of the octave
M2 = Prathi Madhyama = Seventh key of the octave

5. Panchama

P = Panchama = Eigth key of the octave

6. Daivatha

D1 = Shudhdha Daivatha = Nineth key of the octave
D2 = Chathushruthi Daivatha = Tenth key of the octave
D3 = Sathshruthi Daivatha = Eleventh key of the octave

7. Nishadha

N1 = Shudhdha Nishadha = Tenth key of the octave
N2 = Kaishika Nishadha = Eleventh key of the octave
N3 = Kaakali Nishadha = Twelveth key of the octave

You can see above that R2=G1, R3=G2, D2=N1 and D3=N2. The reason for this lies in the Melakartha algorithm.

Melakarta Algorithm – maps 12 keys of octave to 7 swaras of a raga

The Melakartha algorithm is as follows:

- A Melakartha Raga has all the 7 swaras in it.
- A Melakartha Raga cannot have multiple entries for the same swara. For instance you cannot have both N1 and N2 in the same raga as they both are Nishadas.
- The same frequency cannot occupy more than one swara, for instance, if R2 is the Rishabha in a raga then G1 cannot be used as Gandhara in that raga as G1=R2.
- The swara order (increase in frequency called ArOhaNa) is Sa (Shadjama), Ri (Rishabha), Ga (Gandhara), Ma (Madhyama), Pa (Panchama), Dha (Daivatha), Ni (Nishadfha).
  Based on the above algorithm we can form the Melakartha ragas as follows.

- Sa and Pa are the same in all ragas as they have only one entry.
- Ma has two entries so we can form two ragas for every given combination of all other swaras i.e. if we are given a sa,ri,ga,pa,da and ni combination we can form two melakartha ragas for that combination by using M1 as ma in one raga as M2 as ma in another raga.
- For instance, given S,R1,G2,P,D1,N1 we can form two Melakarthas as follows:
  S,R1,G2,M1,P,D1,N1 and S,R1,G2,M2,P,D1,N1
- R1 has 3 entries and Ga has 3 entries where two entries are common to both (i.e. R2=G1 and R3=G2). Hence, considering the fact that frequency of Ga has to be always greater than Ri (i.e. the key for Ri cannot come after the key for Ga) ,we can have totally 6 combinations for Ri,Ga as follows: R1G1, R1G2, R1G3, R2G2, R2G3 and R3G3
- Similarly we can have 6 entries for Dha,Ni combination as follows: D1N1, D1N2, D1N3, D2N2, D2N3 and D3N3
- Thus we have unique 2 entries for Ma, 6 entries for Ri,Ga and 6 entries for Ni,Dha. This makes a total of 2x6x6 = 72 unique combinations of all the 7 swaras defined based on 12 keys in an octave. .
- Thus using the Melakartha algorithm we can create 72 Melakartha ragas. A mELakartha rAgA is also called a Sampoorna raga as it has all the 7 swaras in it.

[C] List of all 72 Melakartha Ragas in Carnatic Music System

- ❖ List of all 72 classical carnatic Melakartha Ragas with all the swaras in Aarohana and Avarohana.
- ❖ To understand the mapping of each swara or note of the Raga to Keyboard or Piano, please see Classical Indian Notation Guide.
- ❖ To understand the basics of the Melakartha Raga System, read an Introduction to the Melakartha Music System.

Table: 72 Melakartha Ragas

Raga Number	Melakarta Raga Name	Arohana	Avarohana
01.	kanakAngi	S R1 G1 M1 P D1 N1 S	S N1 D1 P M1 G1 R1 S
02.	rathnAngi	S R1 G1 M1 P D1 N2 S	S N2 D1 P M1 G1 R1 S
03.	gAnamUrthi	S R1 G1 M1 P D1 N3 S	S N3 D1 P M1 G1 R1 S
04.	vanaspathi	S R1 G1 M1 P D2 N2 S	S N2 D2 P M1 G1 R1 S
05.	mAnavathi	S R1 G1 M1 P D2 N3 S	S N3 D2 P M1 G1 R1 S
06.	thAnarUpi	S R1 G1 M1 P D3 N3 S	S N3 D3 P M1 G1 R1 S
07.	sEnAvathi	S R1 G2 M1 P D1 N1 S	S N1 D1 P M1 G2 R1 S
08.	HanumathOdi	S R1 G2 M1 P D1 N2 S	S N2 D1 P M1 G2 R1 S
09.	DhEnukA	S R1 G2 M1 P D1 N3 S	S N3 D1 P M1 G2 R1 S
10.	nAtakapriya	S R1 G2 M1 P D2 N2 S	S N2 D2 P M1 G2 R1 S
11.	kOkilapriya	S R1 G2 M1 P D2 N3 S	S N3 D2 P M1 G2 R1 S
12.	rUpavathi	S R1 G2 M1 P D3 N3 S	S N3 D3 P M1 G2 R1 S

13.	gAyakapriya	S R1 G3 M1 P D1 N1 S	S N1 D1 P M1 G3 R1 S
14.	vakulAbharaNam	S R1 G3 M1 P D1 N2 S	S N2 D1 P M1 G3 R1 S
15.	mAyAmALava gowLA	S R1 G3 M1 P D1 N3 S	S N3 D1 P M1 G3 R1 S
16.	chakravAkam	S R1 G3 M1 P D2 N2 S	S N2 D2 P M1 G3 R1 S
17.	sUryakAntam	S R1 G3 M1 P D2 N3 S	S N3 D2 P M1 G3 R1 S
18.	HAtakAmbari	S R1 G3 M1 P D3 N3 S	S N3 D3 P M1 G3 R1 S
19.	JankAradhvani	S R2 G2 M1 P D1 N1 S	S N1 D1 P M1 G2 R2 S
20.	naTabhairavi	S R2 G2 M1 P D1 N2 S	S N2 D1 P M1 G2 R2 S
21.	kIravANi	S R2 G2 M1 P D1 N3 S	S N3 D1 P M1 G2 R2 S
22.	KaraHarapriya	S R2 G2 M1 P D2 N2 S	S N2 D2 P M1 G2 R2 S
23.	gowrimanOHari	S R2 G2 M1 P D2 N3 S	S N3 D2 P M1 G2 R2 S
24.	varuNapriya	S R2 G2 M1 P D3 N3 S	S N3 D3 P M1 G2 R2 S
25.	mAraranjani	S R2 G3 M1 P D1 N1 S	S N1 D1 P M1 G3 R2 S
26.	chArukeshi	S R2 G3 M1 P D1 N2 S	S N2 D1 P M1 G3 R2 S
27.	sarasAngi	S R2 G3 M1 P D1 N3 S	S N3 D1 P M1 G3 R2 S
28.	HarikAmbhOji	S R2 G3 M1 P D2 N2 S	S N2 D2 P M1 G3 R2 S

29.	DhIrashankarAbharaNam	S R2 G3 M1 P D2 N3 S	S N3 D2 P M1 G3 R2 S
30.	nAgAnandhini	S R2 G3 M1 P D3 N3 S	S N3 D3 P M1 G3 R2 S
31.	yAgapriya	S R3 G3 M1 P D1 N1 S	S N1 D1 P M1 G3 R3 S
32.	rAgavarDhani	S R3 G3 M1 P D1 N2 S	S N2 D1 P M1 G3 R3 S
33.	gAngeyabhushani	S R3 G3 M1 P D1 N3 S	S N3 D1 P M1 G3 R3 S
34.	vAgaDhIsvari	S R3 G3 M1 P D2 N2 S	S N2 D2 P M1 G3 R3 S
35.	shUlini	S R3 G3 M1 P D2 N3 S	S N3 D2 P M1 G3 R3 S
36.	chalanAta	S R3 G3 M1 P D3 N3 S	S N3 D3 P M1 G3 R3 S
37.	sAlagam	S R1 G1 M2 P D1 N1 S	S N1 D1 P M2 G1 R1 S
38.	jalArnavam	S R1 G1 M2 P D1 N2 S	S N2 D1 P M2 G1 R1 S
39.	JAlavarALi	S R1 G1 M2 P D1 N3 S	S N3 D1 P M2 G1 R1 S
40.	navanItham	S R1 G1 M2 P D2 N2 S	S N2 D2 P M2 G1 R1 S
41.	pAvani	S R1 G1 M2 P D2 N3 S	S N3 D2 P M2 G1 R1 S
42.	raGupriya	S R1 G1 M2 P D3 N3 S	S N3 D3 P M2 G1 R1 S
43.	gavAmbodhi	S R1 G2 M2 P D1 N1 S	S N1 D1 P M2 G2 R1 S
44.	bhavapriya	S R1 G2 M2 P D1 N2 S	S N2 D1 P M2 G2 R1 S

45.	shubhapanthuvarALi	S R1 G2 M2 P D1 N3 S	S N3 D1 P M2 G2 R1 S
46.	shadhvidha mArgiNi	S R1 G2 M2 P D2 N2 S	S N2 D2 P M2 G2 R1 S
47.	suvarNAngi	S R1 G2 M2 P D2 N3 S	S N3 D2 P M2 G2 R1 S
48.	dhivyAmaNi	S R1 G2 M2 P D3 N3 S	S N3 D3 P M2 G2 R1 S
49.	dhavalAmbari	S R1 G3 M2 P D1 N1 S	S N1 D1 P M2 G3 R1 S
50.	nAmanArAyaNi	S R1 G3 M2 P D1 N2 S	S N2 D1 P M2 G3 R1 S
51.	kAmavardhini (Pantuvarali)	S R1 G3 M2 P D1 N3 S	S N3 D1 P M2 G3 R1 S
52.	rAmapriya	S R1 G3 M2 P D2 N2 S	S N2 D2 P M2 G3 R1 S
53.	gamanashrama	S R1 G3 M2 P D2 N3 S	S N3 D2 P M2 G3 R1 S
54.	vishvAmbhari	S R1 G3 M2 P D3 N3 S	S N3 D3 P M2 G3 R1 S
55.	shyAmaLAngi	S R2 G2 M2 P D1 N1 S	S N1 D1 P M2 G2 R2 S
56.	shanmuKapriya	S R2 G2 M2 P D1 N2 S	S N2 D1 P M2 G2 R2 S
57.	simHendra madhyamam	S R2 G2 M2 P D1 N3 S	S N3 D1 P M2 G2 R2 S
58.	HemAvathi	S R2 G2 M2 P D2 N2 S	S N2 D2 P M2 G2 R2 S
59.	DharmAvathi	S R2 G2 M2 P D2 N3 S	S N3 D2 P M2 G2 R2 S

60.	nIthimathi	S R2 G2 M2 P D3 N3 S	S N3 D3 P M2 G2 R2 S
61.	kAnthAmaNi	S R2 G3 M2 P D1 N1 S	S N1 D1 P M2 G3 R2 S
62.	rishabhapriya	S R2 G3 M2 P D1 N2 S	S N2 D1 P M2 G3 R2 S
63.	lathAngi	S R2 G3 M2 P D1 N3 S	S N3 D1 P M2 G3 R2 S
64.	vAchaspathi	S R2 G3 M2 P D2 N2 S	S N2 D2 P M2 G3 R2 S
65.	mEchakalyANi	S R2 G3 M2 P D2 N3 S	S N3 D2 P M2 G3 R2 S
66.	chithrAmbari	S R2 G3 M2 P D3 N3 S	S N3 D3 P M2 G3 R2 S
67.	sucharithra	S R3 G3 M2 P D1 N1 S	S N1 D1 P M2 G3 R3 S
68.	jyothisvarUpiNi	S R3 G3 M2 P D1 N2 S	S N2 D1 P M2 G3 R3 S
69.	dhAtuvardhani	S R3 G3 M2 P D1 N3 S	S N3 D1 P M2 G3 R3 S
70.	nAsika bhUshaNi	S R3 G3 M2 P D2 N2 S	S N2 D2 P M2 G3 R3 S
71.	kosalam	S R3 G3 M2 P D2 N3 S	S N3 D2 P M2 G3 R3 S
72.	rasikapriya	S R3 G3 M2 P D3 N3 S	S N3 D3 P M2 G3 R3 S

Resources:

01] https://www.hitxp.com/keyboard-music-notes/music-articles/carnatic-classical-melakartha-raga-system/

02] https://www.hitxp.com/keyboard-music-notes/music-articles/notations-symbols-guide/

03] https://www.hitxp.com/keyboard-music-notes/music-articles/carnatic-melakartha-raga-list/

04] https://www.hitxp.com/keyboard-music-notes/music-articles/western-notations-guide-convert-classical-indian-carnatic/

Singing the 72 Melakartha Ragas:

01]
https://www.youtube.com/watch?v=UvPVfenxkbU&ab_channel=UofSA-UniversityofSiliconAndhra
A Webinar on 72 Melakartha Ragas

02]
https://www.youtube.com/watch?v=qdMEkKzSmOM&ab_channel=Acharyanet
Carnatic Music Lesson| How to sing the 72 Melakartas with correct gamakas| Chitravina N Ravikiran

03]
https://www.youtube.com/watch?v=G5xfoEVyJRg&ab_channel=GayathriVenkataraghavan
The 72 Mela Raga Chakra is the system of codification of Mela (Parent) Ragas. Sri Venkatamakhin was the originator of this set of 72 Ragas originally. The Melaragamalika follows the "SangrahaCūdāmani". It is a wonderful amalgamation of logic and melody. Though created centuries back, it is the most relevant and systematic Raga codification system in Carnatic Music.

Though this episode is intended Primarily for students, it may also be helpful to the Rasika who has the curious bone . I have tried to keep the swaras without gamakas and as flat as possible to help in understanding the swara placements. The following Raga episodes will talk about the gamakas and Raga Ranjaka prayogas. Thank all the wonderful friends like Anagha, Aakash and Sri Venkaiya Raja for making this possible. must listen in this subject-Podhigai DD's Production on MelaRaga and Sri Maha Vaidhyanatha Sivan's MelaRaga Maalika by Bharatha Ratna Smt. M.S. Subhulakshmi, available in Youtube.

இயல் - 4

பயணம்: கர்நாடக இசை

பயணம்

கர்நாடக இசை

முன்னுரை

Like any other forms in Indian culture classical music is believed to be a divine art form that originated from devas and devis.

Indian classical music is divided into two forms. The Hindustani and Carnatic music. The Hindustani music has influences of Persian and Islamic art from the north. But carnatic music remains unaffected by Persian influences.

The most interesting part is that there is a connection between the swaras and the sounds of birds and animals. It is the man's effort to stimulate these sounds through their keen observation and perception. The Vedas have laid the foundation to carnatic music especially the Sama Veda.

Carnatic music is based on musical concepts described in ancient works like Bharata's Natya Shastra and Silapatikaram by Ilango adigal .Carnatic music is taught and learnt through compositions (kritis) developed by Purandara Dasa.

Elements of Carnatic Music

The basic elements of carnatic **music** include

- Shruti (relative pitch),
- Swara (the musical sound of single note),
- Tala (the rhythmic cycle)

Improvisation also plays an important role in classical music.

இசையமைப்பாளர்கள்

Although there are a great many well-known composers of Carnatic music, it is customary to think of them as being pre and post "Trinity" which is the term by which Tyagaraja, Muthuswami Dikshitar and Syama Sastri have collectively come to be known.

Purandara Dasa (1491–1564) is known as the father *(Pitamaha)* of Carnatic music because of his pioneering contributions. Purandara Dasa is known for formulating the basic lessons of Carnatic music. He structured graded exercises known

as *Swaravalis* and *Alankaras* and introduced the *Raga* Mayamalavagowla as the first scale to be learned by beginners. He also composed many simple *Gitams* (songs) till which are taught to students to the present day.

The contemporaries Tyagaraja (1759? – 1847), Muthuswami Dikshitar, (1776–1827) and Syama Sastri, (1762–1827) are regarded as the Trinity of Carnatic music because of the quality of their compositions and the influence they had on the development and performance of Carnatic music. Being contemporaries, they have met and have even collaborated. The influence of royal patronage, history and culture led to Telugu and Sanskrit being the main languages for their compositions. Through the influence of the powerful and evocative poetry in their music, Carnatic Music came to be primarily a vocal music form and instrumentalists play the same compositions that are sung by vocalists. There is not a separate tradition of composing instrumental music.

Composers of Carnatic music were usually scholars proficient in one or more of the languages Kannada, Malayalam, Sanskrit, Tamil and Telugu. They usually included a signature, called a *mudra*, in their compositions. For example, all songs by Tyagaraja (who composed in Telugu) have the word *Tyagaraja* in them, all songs by Muthuswami Dikshitar (who composed in Sanskrit) have the words *Guruguha* in them, songs by Syama Sastri (who composed in Telugu) have the words *Syama Krishna* in them, while Purandaradasa, who composed in Kannada, used the signature *Purandara Vittala*. Gopalakrishna Bharathi used the signature *Gopalakrishnan* and composed in Tamil. Papanasam Sivan, also composed in Tamil as well as Sanskrit, and used the signature *Ramadasan*.

Due to the absence of complete historical records and manuscripts, there is some measure of controversy surrounding the dates and numbers of compositions attributed to the Trinity and pre-trinity era composers. There is also controversy and disagreement about the authenticity of certain compositions attributed to these composers. It nearly impossible to verify, check and confirm the dates and the number of compositions.

Carnatic music boasts a galaxy of great composers. However, it is customary to think of them as being Pre and Post Trinity period. Tyagaraja, Muthuswami Dikshitar and Syama Sastri are collectively referred as Trinity of Carnatic music owing to their immense contribution to Carnatic music. Their period is in fact termed as the Golden Age of **Carnatic music**.

- The Pre-Trinity Period [Before 18th Century]
- The Trinity Period [18th Century]
- The Post-Trinity Period [After 18th Century]

[A] Pre-Trinity Era

These are early-stage composers that created the rules and foundations of classical music.

1. Allama Prabhu (12th century)
2. Andal (9th century)
3. Arunagirinathar (b.1480)
4. Bhadraachala Raama daasu (1620-1688)
5. Jayadeva, (12th Century)
6. Kanakadasa (1509-1609)
7. Karaikkal Ammeiyar (7th century)
8. Kshetrayya (1600-1680)
9. Madhwacharya (12th century)
10. Manikkavasagar (10th century)
11. Muthu Thandavar (1525-1625)
12. Naraharitirtha (1250-1333)
13. Narayana Teertha (1650-1725)
14. Padmanabha Tirtha (12th century)
15. Papanasa Mudaliar (1650-1725)
16. Paidala Gurumurti Sastri (17th century) - Composed over 1000 geethams
17. purandaradasa (1484-1564)
18. Raghavendra Swami (1595–1671)
19. Sarangapani (1680-1750)
20. Sripadaraya (1404-1502)
21. Sundaramurti (7th century)
22. Thirunavukkarasar (7th century)
23. Tallapaka Annamacharya (1408-1503)
24. Vadirajatirtha (1480-1600)
25. Vijaya Dasa (1682–1755)
26. Vyasatirtha (1460–1539)

Composer	*Years*	*Languages*	*Approxmate Nos.*	*Other Info*
Akka Mahadevi	*12th century*	*Kannada*		
Annamacharya	*1408 – 1503*	*Telugu, Sanskrit*	*50,000*	
Arunachala Kavi	*1711 – 1788*	*Tamil*		
Arunagirinathar	*15th century*	*Tamil*		*Composed Tiruppugazh*
Basavanna	*12th century*	*Kannada*		*Composed Vachanagalu*
Jayadeva	*12th century*	*Sanskrit*	*50*	*Composed Geetha Govindam*

Bhadraachala Raama daasu	*1620 – 1688*	*Telugu*	*500*	
Kshetragna	*1600 – 1680*	*Telugu*	*100*	
Marimutthu Pillai	*1717 – 1787*	*Tamil*		
Muthu Thandavar	*1525 – 1625*	*Tamil*		
Narayana Teertha	*1650 – 1745*	*Telugu, Sanskrit*	*200*	*Composed Krishna leelaa Tarangini*
Paidala Gurumurti Sastri	*17th century*	*Telugu*		
Papanasa Mudaliar	*1650 – 1725*	*Tamil*		
Purandara Daasaru	*1491 – 1564*	*Kannada, Sanskrit*	*50,000*	
Sarangapani	*17th century*	*Telugu*		
Sripadaraya	*1404 – 1502*	*Kannada*		

[B] Trinity Era

Composers of 18th Century started a new era in the history of Carnatic music with the introduction of new ragas, krithis and musical forms that are widely adopted and laid foundation for what we know today as Classical music. Trinity are the biggest contributors of this era even though there are a large number of musicians and composers that left their mark during this period.

1. Arunachala Kavi (1711–1788)
2. Ghanam Krishna Iyer (1790–1854)
3. Gopala Dasa (1722–1762)
4. Iraiyamman Tampi (1782–1856)
5. Jagannatha Dasa (1728–1809)
6. Kaiwara Sri Yogi Nareyana (1730-1840)
7. *Krishnarajendra Wodeyar III* (1799–1868)
8. Marimutthu Pillai (1717–1787)
9. Muthuswami Dikshitar (1775–1835)
10. Mysore Sadasiva Rao (b. 1790)
11. Oottukkadu Venkata Kavi (1700–1765)
12. Pacchimiriam Adiyappa (early 18th century)
13. Sadasiva Brahmendra (18th century)
14. Thyagaraja Swami (1767–1847)
15. Tiruvarur Ramaswami Pillai (1798–1852)

16. Ramaswami Dikshitar (1735-1817)
17. Syama Sastri (1762–1827)

Composer	*Years*	*Languages*	*Approx. Nos.*
Ghanam Krishna Iyer	*1790 – 1854*	*Telugu*	
Iraiyamman Tampi	*1782 – 1856*	*Malayalam, Sanskrit*	
Kavi Kunjara Bharati	*1810 – 1896*	*Tamil*	
Muthuswami Dikshitar	*1775 – 1835*	*Sanskrit, Mani Pravaalam*	*400*
Oottukkadu Venkata Kavi	*18th century*	*Sanskrit, Tamil*	*200*
Pacchimiriam Adiyappa	*18th century*	*Telugu*	
Thanjavur Quartet	*18th century*	*Sanskrit, Tamil*	
Tiruvarur Ramaswami Pillai	*1798 – 1852*	*Tamil*	
Thyagaraja Swami	*1767 – 1847*	*Telugu, Sanskrit*	*50,000*
Sadasiva Brahmendra	*18th century*	*Sanskrit*	
Syama Sastri	*1762 – 1827*	*Telugu*	*400*

[C] Post-Trinity Era

1. Ajjada Adibhatla Narayana Dasu (1864–1945)
2. Ambi Dikshitar (1863-1936)
3. Anai Ayya brothers
4. Annamalai Reddiyar (1865–1891)
5. Cheyyur Chengalvaraya Sastri (1810-1900)
6. Chittor Subrahmanya Pillai (1898-1975)
7. Dharmapuri Subbarayar
8. Ennappadam Venkatarama Bhagavatar (1880–1961)
9. Gopalakrishna Bharathi (1811–1896)
10. Jayachamaraja Wodeyar (1919–1974)
11. Kavi Kunjara Bharati (1810–1896)
12. Koteeswara Iyer (1870–1940)
13. Kotthavaasal Venkatarama Ayyar (1810-1880)
14. Maha Vaidyanatha Iyer (1844–1893)
15. Manambuchavadi Venkatasubbayyar
16. Mayuram Viswanatha Sastri (1893–1958)
17. Muthiah Bhagavatar (1877–1945)
18. Mysore T. Chowdiah (1894–1967)
19. Mysore Vasudevacharya (1865–1961)
20. Neelakanta Sivan (1839–1900)
21. Pallavi Seshayyar (1842–1905)
22. Papanasam Sivan (1890–1973)

23. Patnam Subramania Iyer (1845–1902)
24. Pattabhiramayya (b. 1863)
25. Poochi Srinivasa Iyengar (1860–1919)
26. Rallapalli Anantha Krishna Sharma (1893–1979)
27. Subbarama Dikshitar (1839–1906)
28. Subbaraya Sastri (1803–1862)
29. *Mahakavi Subramanya Bharathiyar* (1882–1921)
30. Shuddhananda Bharati (1897–1990)
31. Swathi Thirunal || (1813–1846)
32. Thanjavur Quartet (1801–1856)
33. Tiger Varadachariar (1876–1950)
34. *Tiruvottriyur Tyagayya* (1845–1917)
35. *Veena Kuppayya* (1798–1860)
36. Veene Sheshanna (1852–1926)

Composer	Years	Languages	Approx. Nos.	Other Info
Subramaniya Bharathiyar	*1882 – 1921*	*Tamil, Sanskrit*		
Annamalai Reddiyar	*1865 – 1891*			
Anai Ayya brothers	*19th Century*	*Telugu*	*20*	
Dharmapuri Subbarayar	*19th century*	*Telugu*	*50*	*Composed many Jaavalis*
Ennappadam Venkatarama Bhagavatar	*1880 – 1961*			
Gopalakrishna Bharathi	*1811 – 1896*	*Tamil*	*50*	
Koteeswara Iyer	*1870 – 1940*	*Tamil, Sanskrit*	*200*	*Composed in all 72 Melakarta raagas*
Kurainadu Natesa Pillai	*1830 – 1925*			
Krishnarajendra Wodeyar III	*1799 – 1868*	*Sanskrit, Kannada*		
Maha Vaidyanatha Iyer	*1844 – 1893*	*Sanskrit*	*100*	*Composed 72-Melakarta raaga maalika*
Manambuchavadi Venkatasubbayyar	*19th century*	*Telugu*	*50*	*Desciple of Thyagaraja*
Mayuram Viswanatha Sastri	*1893 – 1958*	*Telugu, Sanskrit*	*50*	
Muthiah Bhagavatar	*1877 – 1945*	*Telugu, Sanskrit*	*200*	
Mysore Sadasiva Rao	*b. 1790*	*Telugu, Sanskrit*	*100*	
Mysore Vasudevacharya	*1865 – 1961*	*Telugu, Sanskrit*	*250*	
Neelakanta Sivan	*1839 – 1900*	*Tamil*	*100*	

Pallavi Seshayyar	*1842 – 1905*	*Telugu*		
Papanasam Sivan	*1890 – 1973*	*Tamil, Mani Pravaalam*	*300*	
Patnam Subramania Iyer	*1845 – 1902*	*Telugu*	*100*	
Pattabhiramayya	*19th century*			
Poochi Srinivasa Iyengar	*1860 – 1919'*	*Telugu*	*100*	
Subbarama Dikshitar	*1839 – 1906*	*Telugu*	*50*	
Subbaraya Sastri	*1803 – 1862*	*Telugu*	*100*	*Son of Syama Sastri*
Swati Tirunal	*1813 – 1847*	*Sanskrit, Hindi, Malayalam, Mani Pravaalam*	*200*	
Tiruvottriyur Tyagayyar	*1845 – 1917*	*Tamil*	*50*	
Veena Kuppayyar	*1798 – 1860*	*Telugu*	*100*	*Desciple of Thyagaraja*

[D] Modern Era [20th Century & Beyond]

- A. Kanyakumari
- Ambujam Krishna (1917-1989)
- Annavarapu Rama Swamy (b.1926)
- G. N. Balasubramaniam (1910-1965)
- Kalyani Varadarajan (1923-2003)
- Lalgudi Jayaraman (1930-2013)
- M.Balamuralikrishna (1930-2016)
- M. D. Ramanathan (1923-1984)
- Maharajapuram Santhanam (1928-1992)
- N. Ravikiran (b.1967)
- N. S. Ramachandran (b.1908)
- Nallan Chakravartula Krishnamacharyulu (1924–2006)
- Samavedam Shanmukha Sarma (b.1967)
- Suguna Purushothaman (1941-2015)
- T. V. Gopalakrishnan (1932 - Present)
- T. R. Subramaniam (1929-2013)

Composer	Years	Languages	Approx. Nos.	Other Info
Dandapani Desikar	*1908 – 1972*		*55*	
GN Balasubramaniam	*1910 – 1965*	*Sanskrit, Telugu, Tamil*	*90*	
K. R. Kedaranathan	*1925 – 2007*			

Lalgudi Jayaraman	*b. 1930*		*30*	
Maharajapuram Santhanam				
M. Balamuralikrishna	*b. 1930*	*Telugu, Sanskrit*	*200*	*Composed in all 72 Melakarta raagas*
M. D. Ramanathan	*1923 – 1984*	*Sanskrit*	*300*	
Mysore V. Ramarathnam	*1917 – 2008*			
L. Subramaniam	*b. 1947*			
N. Ramani	*b. 1934*		*10*	
N. Ravikiran	*b. 1967*	*Sanskrit, Tamil*	*50*	
Ganam (Ganasaraswathy)	‘	*Tamil, Sanskrit, Mani Pravaalam*	*600*	*http://www.ganam.org*
Nallan Chakravartula Krishnamaachaaryulu	*1925 – 2006*	*Sanskrit*	*30*	
Periyasaamy Thooran	*1908 – 1987*	*Tamil*	*305*	
S. Ramanathan	*1917 – 1988*	*Tamil*	*50*	

[E] Other Composers

- Rallapalli Anantha Krishna Sharma (1893 – 1979) [1]
- K.M. Soundaryavalli (July 22, 1914 – October 8, 1994)
- Mangalam Ganapathy
- N. S. Ramachandran
- Tanjavur Sankara Iyer
- K. R. Kumaraswamy Iyer
- Tanjavur S.Kalyanaraman
- Tirupati Narayanaswami Naidu
- Kadaloor M. Subramaniam
- Sri Swami Dayananda Saraswati
- Ragasri Kumaramangalam Srinivasaraghavan

[F] Other Composers in the Mysore Kingdom

- Vaikunta Dasaru (1680)
- Veena Venkata Subbiah (1750)
- Shunti Venkataramaniah (1780)
- Aliya Lingaraja Urs (1823 – 1874)

- Chinniah (1902)
- Krishnappa
- Veena Chikka Lakshminaranappa
- Veene Krishnappa
- Piteelu Seenappa
- Bhairavi Lakshminaranappa (1878 – 1934)
- Pedda Lakshminaranappa
- Devalapurada Nanjunda
- Veena Shamanna (1832 – 1908)
- Veena Padmanabiah (1842 – 1900)
- Veene Sheshanna (1852 – 1926)
- Mysore Karigiri Rao (1853 – 1927)
- Veena Subbanna (1861 – 1939)
- Bidaram Krishnappa (1866 – 1931)
- Tiruppunandal Pattabhiramiah (1863)
- Sosale Ayya Shastry (1854 – 1934)
- Rallapalli Anantha Krishna Sharma (1893 – 1979)
- Jayarayacharya (1846–1906)
- Giribhattara Tammayya (1865 – 1920)
- Nanjangud Subba Shastry (1834 – 1906)
- Chandrashekara Shastry
- Veena Subramanya Iyer (1864 – 1919)
- Veena Shivaramiah (1886 – 1946)
- Veena Venkatagiriappa (1887 – 1952)
- Belakawadi Srinivasa Iyengar (1888 – 1952)
- Chikka Ramarao (1891 – 1945)
- Mysore T. Chowdiah (1894 – 1967)
- Jayachamaraja Wodeyar (1919 – 1974)
- Dr. B. Devendrappa (1899 – 1986)
- Gotuvadyam Narayana Iyengar (1903 – 1959)
- Tiruvayyar Subramanya Iyer
- Anavatti Rama Rao (1860)
- Tiger Varadachariar (1876 – 1950)
- Chennakeshaviah (1895 – 1986)
- Titte Krishna Iyengar (1902 – 1997)
- S.N. Mariappa (1914 – 1986)
- Chintalapalli Ramachandra Rao (1916 – 1985)
- R.N.Doreswamy (1916 – 2002)
- H.M. Vaidyalinga Bhagavatar (1924 – 1999)
- Bellary M Seshagiri Achar (1935 – 1985)

[G] The Bhakti Saints

In addition to the above composers, various *Bhakti* saints of medieval India also composed devotional hymns, verses and songs. These compositions, though strictly not of *Carnatic* or classical character, have contributed to the gradual

evolution of the Carnatic musical tradition over the centuries. the Bhakti movement continued to be a strong influence in Carnatic music through the ages and to this day; both in compositions and in performance.

- Karaikkal Ammeiyar (5th century)
- Thirunavukkarasar (7th century)
- Thirugnana Sambanthar (7th century)
- Sundaramurti (7th century)
- Andal (9th century)
- Manikkavasagar (10th century)
- Allama Prabhu (12th century)
- Muthu Thandavar (14th century)
- Vyasatirtha (1460 &nadsh; 1539)
- Vadirajatirtha (1480 – 1600)
- Narayana Teertha (1580 – 1660)
- Kanakadasa (1509 – 1609)
- Raghavendra Swami (1595 – 1671)
- Mahipathidasa (1611 – 1681)
- Vijaya Dasa (1682 – 1755)
- Prasanna Venkatadasa (1680 – 1752)
- Gopaladasa (1722 – 1762)
- Jagannathadasa (1727 – 1809)
- Praneshadasa (1736 – 1822)
- Venugopaladasa (1728 – 1751)
- Mohanadasa (1728 – 1751)
- Helevanakatte Giriamma (18th century)
- Harapanhalli Bhimavva (1822 – 1903)
- Guru Jagananatha Dasa (1837 – 1918)

Please visit these web links to learn MORE:

[01] https://en.wikipedia.org/wiki/List_of_Carnatic_composers#

[02] https://www.karnatik.com/composers.shtml

[03] https://dhvaniohio.org/composers/

[04] https://www.acharyanet.com/carnatic-music-composers/

[05] https://learncarnaticmusicblog.wordpress.com/2015/12/29/history-of-carnatic-music/

[06] https://www.exoticindiaart.com/book/details/another-garland-biographical-dictionary-of-carnatic-composers-and-musicians-old-and-rare-book-nak933/

[07] https://academic-accelerator.com/encyclopedia/carnatic-music

[08] https://tamilnation.org/culture/music/b_m_raman.htm

Golden Age of Music

Music in its many forms flourished on the face of the earth, at all places and at all times of History. Though nothing is known about the music of Harappan culture - a distinctly Dravidian one of the pre-Vedic period, it cannot be taken that there was no music in that well developed society.

The music of South India in the pre-Christian era, viz the Sangam period, is called Tamil music. This period ranges approximately between 300 BC and 3 AD. Literary works of the last Sangam period include Tholkappiam, and two collections of poems the ettuthokai (Eight Anthologies) and the Patthuppattu (Ten Idylls) dealing with akam the subjective and puram the objective human emotions. Of the several authors with conflicting names and dates involved in these Sangam collections, there were at least 27 poetesses, an indicator to the important role played by women in literary field during the Sangam period. These great musical works like Tholkappiam, Ettuthogai, Patthuppattu, etc., provide information on ancient Tamil music, which is believed by many, as the mother of the now more famous Carnatic music.

Through various books and ancient Tamil treatises we come to know of the existence of different types of music, musical instruments, musical forms, Pans (the equivalent of Ragas) and so on. The less importance given to religious topics in the Sangam texts suggest that, the authors who belonged to three different religious groups (Hinduism, Jainism, Buddhism) played down the religious note deliberately and concentrated on their poetic strengths. It is also probable that theological and devotional (Bhakthi) concepts did not permeate deeply into the society until later. These writings project the sentiment that the whole world is one big family where people conduct themselves with dignity and self-respect.

The Tamil land that excelled in the Shaivaite tradition in the ancient times underwent a dark period during 4th, 5th and 6th century A.D., with the introduction of Buddhism and Jainism, especially Jainism to the Royal throne. The Tamil traditions were subdued till about 7th century AD.

The period between 7th and 12th centuries, the period of Bhakthi movement, an effort for the revival of Hinduism to free the society from the Buddhism and Jainism as they have, by then, acquired many evils. This saw a resurgence characterised by intense worship of single God, Siva (Shaivism) through the efforts of its 63 Nayanmars and Vishnu (Vaisnavism) through the efforts of its twelve Azvars (Alwar) saints. Among the Nayanmars the Nalwar - Sambandhar, Thrunavukkarasar, Sundarar and Manikkavasakar stand ahead for their contributions.

The 17th and 18th centuries were very significant in the musical history of this globe. In the west the Harmonic Music was elevated to the present heights during this period by Beethoven, Allen Beck, Mozart and others. Hindustani music was enriched by Thansen, Haridasa swamy, Baiju and others at that time. During the (18th century) South India saw a cultural explosion with the flourishing of art and literature. The Modern period of Carnatic music began with Purandaradasa (1484-1564). He was the pioneer who blended the rich musical streams of Dravidian and Aryan music into one stream, the synthesis resulting in the highly rich hybrid variety that has become the Carnatic music of South India. Contribution by Purandaradasa to music is immeasurable and he is often called the "Karnataka sangeeta pitamaha" (Father of Carnatic Music). This period is referred to as the Golden age of Music.

The present day Carnatic Music got its shape during this period, at the hands of the Musical Trinity - Thyagaraja, Muthuswami Dikshithar and Shyama Shastri. The compositions of the Trinities form a class by themselves:

- Tyagaraja in the happy blend of emotion and melody.
- Muthuswami Dikshithar in their richness in the portraiture of melodic beauty and variety.
- Shyama Sastri excel in intricate rhythmic patterns.

Maharaja Swathi Thirunal, who is referred to as 'King amoung musicians and a musician amoung Kings' too, belong to this period. This period is rightly regarded as the Golden Age of Carnatic Music.

Some great composers of the period after Trinities, consists of Harikeshanallur Muthaiah Bhagavathar, Papanasam Sivan, Periyasaami Thooran, patriotic poet Bharathiyar, to mention a few.

The 20th century too has produced brilliant composers, such as Mysore Vasudevachary, RamnadSrininvasaIyengar, Mangalampalli Bala Muralikrishna, Jayarama Iyer, G.N.Balasubrahmanyam etc. whose works are second to none.

Carnatic Music in Tamil Literature

By

K.S.S.Raghavan.

(Published in Nadasurabhi Souvenir 2006)

Two of the most important contributions of South India to the world body of knowledge are Carnatic Music and Tamil literature. Both these fields are ancient, rich and provide intellectual and emotional satisfaction to millions of people.

It is interesting to note that Tamil literature (particularly Iyal, in Prose and poetry form) contains in itself vast amounts of knowledge on Music. Starting from the earliest Tamil Literature available to us today (around 200 BC*), it is possible to trace the various forms of music (Isai) that had existed in different periods and the way it has transformed into today's Carnatic music, by absorbing techniques from other Indian forms of music.

During the Sangam Age (500 BC to 200 AD*), there are enormous amounts of Tamil literature produced, most of which are available even today. They are mostly in Verse (Seyyul) form and concern with the rules of righteous living (Aram). There are, however many references of well developed music and musical instruments, even at that stage. The popular "Kuzhal Inidhu Yazh Inidhu" verse of Thiruvalluvar, besides establishing the popular use of the Flute and Veena (Yazh), also indicates that the Flute is an older instrument and the Yazh came later. There are also references to non-musical drums (Parai) that were in use at that time.

The first detailed information on music, in Tamil literature can be found in Silappathikaaram (Middle of 5th Century AD*). This was written by a Jain Monk, Ilango Adigal. It is also from this time, that Tamil literature blossomed in all its three branches –Mutthamizh, namely Iyal, Isai and Natakam, respectively Prose/Poetry, Music and Stage/Drama.

The roots of today's Carnatic music can clearly be seen in the music and dance forms elaborated in the literature of 5th Century AD. The nomenclature, of course is different . The system based on Ragams (Pann) with unique ascending and descending scales and Saptha Swaras (Ezu padham) were already in place.

Terms in Tamil and Carnatic Music -

Tamil Music	Carnatic Music
pann	raagam
padham	swaram
thaalam	thaalam

aarochai	aarohanam
amarochai	avarohanam
padham Ezu	saptha swaram
kural	shadjam
thuththam	Rishabham
kaikkilai	gaandhaaram
uzai	madhyamam
ili	panchamam
vilari	dhaivatham
thaaram	nishadham

Silappathikaaram gives fascinating accounts of the details of the musical systems in Aycchiyar Kuravai Kuravaik koothu ,mullait theempaani (presently known as Mohanam).

Sruti Bedham or Griha Bedham: Interesting details are also given as to how one raagam can generate other raagams by a process of shift in the modulation of the tonic . Thus the thuttham of the raagam mullaittheempaani would yield madyamaavathi , the kaikkilai would yield hindolam, ili would give suddhasaaveri and thaaram would yield udayaravichandrika..

The discussion into musical system prevalent in the SilappathikAram period was necessary to emphasize the depth and originality of Tamil authors in the field of music and dance almost 1500 years ago. In these days of narrow specialization, the holistic approach to literature adopted by Ilango Adigal and others is incredible indeed.

The Bakthi Period: There was a powerful religious renaissance by Hindu Saints and poets between the 5th and 11th Centuries AD*. This was to counteract the predominance acquired by Buddhism and Jainism during the previous century. This Bakthi movement was spearheaded by great literary work by 63 Saivaite saints called Nayanmaars and 12 Vaishnavaite saints called Azhwaars. The works of the former were compiled in the 11th Century* as 12 Thirumurais and that of the latter were compiled in the 9th Century* as Naalayira Divya Prabandam (4000 hymns). This is a body of great devotional literature and the medium of expression was through music and dance. The poems composed by these Hindu saints were carried to the masses with the help of easy musical tunes by singers who were called Paanars (those who were proficient in Pann-Raga) and Oduvaars (those who could recite the musical devotional poems). Even to this day the Oduvaars carry on the tradition of singing the compositions like Thevaaram and Thiruvaachakam in temples. In today's concert stage too, these compositions find an important place. It is worth noting that Ariyakudi Sri Ramanuja Iyengar , who systematized the concert format, sang at least one Thiruppavai song in every concert. This is a composition of Aandaal , one of the Aalwaars.

The other important landmark in the history of Tamil literature is the epic –Kamba Ramayanam dated 9th Century AD*. This is primarily a very large literary work and its devotional content is only incidental. As it was planned to be a "perunkappiyam" (large literary work), the poems shine with different colours and emotional content (navarasam) at different stages. It gives great opportunity to musicians to use the songs in this story, to express emotions like chivalry, sadness, anger, humour, etc., in musical form.

Arunagirinathar who lived in the 15th Century AD, composed more than 1000 songs on Lord Subramanya, which is called Thiruppugazh. This work, besides its devotional and literary value, is greatly significant due to its musical content. The songs cover all the 108 taala-s(rhythmic beats), as per the carnatic tradition. These songs are widely sung in concert stages (although the taala is generally simplified) and they add a special status and flavour to Carnatic music.

Mahaakavi Subramania Bharathi who lived till the early 20th Century has composed several patriotic and devotional songs in simple Tamil, but still fully conforming to the complex Grammar rules of the language. Most of the songs have now been set to music and are being sung in carnatic concerts.

There are many later year composers, whose main focus was the musical content of the compositions . Although the value of these compositions to carnatic music is indisputable, it may be difficult for experts to accept them as part of "Tamil Literature".

Tamil literature also gives details of various musical instruments used at that time. The most important one is the Yazh (similar to today's veena) .Four types of Yazh are detailed in the Sangam classic. The

Makara Yazh with the head of an alligator and canine body and limbs, the Senkottu Yazh shaped like a boat as also the Sagoda Yazh, and the Periyazh also known as Paravai Yazh. The Vil Yazh in the form of a bow points to the origins of the instrument as it was born from the twang of the arrow from the hunter's bow. Paanars (Singers) who could play the yazh were called Yazhppanars. Even today there is a place in Srilanka by name Yazhppanam.

Carnatic music was also widely used in Drama (Naatakam) from olden days till recent times. It is also interesting to note that, when the Movies/ Talkies emerged as an independent entertainment medium, they had borrowed many of their methods from the stage. This resulted in some of the earliest Talkies like Nandanaar and Sivakavi, where it was proudly announced that it contained some 40 or 50 songs, most of which were chaste carnatic compositions!!

The amount of information on carnatic music in Tamil literature is a vast treasure and it needs deep research to bring it out completely. This article is only an attempt to show an outline of the possibilities that exist in this direction.

Some of the ragas of today and their (near) parallel in Tamil Pann-s are also listed below -

pan	**raaga**
nattapaadai	naattai
Kolli/ kollik kauvaanam	navaros
Indhalam/Cheekaamaram	naadhanaamakriyaa
kurinychi	harikaambhodhi
chenthuruththi	madhyamaavadhi
yaazmoori	ataana
natta raakam	pandhuvaraali
thakkaraakam/ thakkesi	kaambodhi
pazanthakkaraakam	sudhdha saaveri
pazam panychuram	shankaraaparanam
chevvazi	yadhukula kaambhodhi
kaandhaara panychamam	kedhaara gaulai
kausikam	bhairavi
panychamam	aakiri
saadhaari	pandhuvaraali
puraneermai	bhoopaalam
andhaalik kurinychi	saamaa
mekaraakak kurinchi	neelaampari
viyaazak kurinchi	sauraashtram

*All dates are rough estimates, as different studies contradict each other as to the exact period of the particular literary work.

Another Garland

Biographical Dictionary of Carnatic Composers and Musicians

(An Old and Rare Book)

By

N Rajagopalan

About The Author

N. Rajagoplan was born at adthuraj, known not only for its vast freen carpet of paddy and plantain but also as an outlet to musical centres like Tiruvaduturai, Maruthuvakudi, Konerirajapuram, and Tirupanandal. Deeply devoted to his duties, he recalls his spell of service when he had the opportunity to put down illicit trade in alcohol ruthlessly. Had served in the erstwhile Board of Revenue, Secretariat and in districts. Retired from the Indian Administrative Service on October 31, 1981.

Had taken lead roles in amateur dramas in earlier years. Sangita Kalanidhi Papanasam Siva took him as his disciple but it ended when he had to concentrate on films. Rajagopalan resumed his training under Salem Subbarama Bhagavatar later but had to discontinue it. Resumed recently under Trichy P. R. Sundar Rajan. He imbibed his love of music from his mother who would sing melodiously even in her seventies and his deep sense of dignity, discipline and duty from his learned saintly father.

His ambition has been to bring to focus the valiant lives and the fragrant contribution of composers and musicians. ‘A Garland” was released in June 1990 and now ‘Another Garland’ is place before the public. The books are the results of strenuous work and undivided attention of years. He looks forward to take up work on ‘Yet another Garland’.

Foreword

A galaxy of composers, musicians, musicologists and hymnodists have played a vital and impressive part in the evolution and development of the science and art of our Carnatic music - from Bharata, Narada and Illango to Ravi Kiran, U. Srinivas and Shashank. Magnificent artistes like Maha Vaidyanatha Ayyar, Tanjore Quartette, Arunachala Kavirayar, Gopala Krishna Bharati, Uthukadu Venkatasubba Ayyar, Papanasam Sivan, Vina Balachander, S.G. Kittappa and K.B. Sundarambal and the happily present vidwans like Semmangudi Dr. Srinivasa Ayyar, Dr. M.S. Subbulakshmi, Smt. O.K. Pattammal, Dr. Balamurali Krishna, Shri. Lalgudi Jayaraman and Prof. T.N. Krishnan have all played a highly distinguished part.

Shri. N. Rajagopalan has the credit of bringing out the first-ever gargantuan Biographical Dictionary of Carnatic Composers and Musicians in English titled , A Garland' in 1990 presenting exhaustive accounts of the lives of over seven hundred artistes. I find that it has been very well received and excellently reviewed by competent authorities. The author is following it up with his second book titled appropriately as ' Another Garland' containing over 350 lives. The two ' Garlands ' thus cover well over a thousand lives, a formidable number indeed!

The author, in his Preface, recalls the memorable words of Ben Johnson –
, For, where his person liv'd scarce one just age, and that, 'midst envy and parts; then fell by rage; His dream too dying.
To all future time, not only doth restore His life, but makes that he can die no more.'
The truth of the statement could not be better illustrated than by a Biographical Dictionary giving succinct accounts of the noble side of the lives of the devotees of Nada Yoga and Nadopasana. The articles in Part I of the Book and the notes in Part III present a wealth of information. Chronological table, definitions and index make it a complete source book of reference, a ready reckoner and a book of treasure. I congratulate the author for the immense labour and expense he has put in and for presenting this treasure for the reference of musicians, music-lovers, teachers, students and researchers. I am happy to commend this Another Garland to the musical fraternity.

Preface

I Commended the yagna of bringing out the first-ever, gargantuan Biographical Dictionary of Carnatic Composers, Vocalists, Instrumentalists, Musicologists and Hymnodists in the month of Margasirsha (Dhanus), extolled as the chosen month of God, December 1987. The first book titled 'A Garland' was graciously released by H.H. the Sankaracharya of Kanchi-Kamakoti Peetam, Sri Jayendra Saraswati Swamigal, as a Bharatiya Vidya Bhavan publication on June 19, 1990, the first copy being received by Sri Haridhos Giri Swamigal, perhaps the lone crusading Bhagavata Maha Purusha now. It covers the lives of over seven hundred artistes both of the illustrious past and the memorable present. It has been acclaimed as a definitive source book of reference, a monumental dictionary, a ready-reckoner and an unparalleled treasure. Excerpts of the reviews find a place in Part III F of this book. Since the first book could not naturally cover the galaxy in entirety, this second book titled 'Another Garland' is presented (to be followed by' Yet Another Garland' in due course since quite a number of artistes do not find time to give details).

Classical Carnatic music is but the continuance of ancient Indian music as it was prior to the advent of Persian influence and the attendant evolution of the Hindustani style. The tamil areas in the South had from pre-historic times a well-developed, scientific, distinct sytle known as Pann. The Indian (later called the 'Carnatic' from the days of the work Manasollasa) and the Tamil Pann had coalesced invisibly during the middle ages and presently the South has the Carnatic music and the North has the Hindustani music - of course, both raga-based with common and distinct features. The Garland Series brings to focus the illustrious lives of artistes expounding the Carnatic style.

Classical music in India has fundamentally been the handmaid of spiritual savants and apostles for self-realisation and propagation of spiritual message. Though for some music may be professional, it has continued to be subordinated to the primary, ambrosial objective of spiritual enlightenment and advancement. 'Our ancients realised (the power of music) almost at the very dawn of our history ... soon found that the Gods were more easily gratified by the singing of the poetic hymns called Riks and they produced the Sama Veda ... Bharata says that Brahma extracted the, art and science of music from Sama Veda. (Dr. V. Raghavan). If classical music is Nada Upasana for the yogi in musician, it is solace and soulful joy (brahmananda) both to the initiated and the lay. Fortunately education or training is no pre-requisite to surrender one's soul to melody. Aanaaya Nayanar's enchanting life (page 274 in A Garland) is an apt and ideal illustration and consummation of the magic lure and ennobling spell of melody.

Till the demise of the Second World War, the average Indian was basically wedded to spiritual endeavours to the neglect of materialistic pursuits and profit. The marriage of Man and Art was complete and harmonious and music flourished in a salubrious climate. The classical prospered with-the folk music side by side both being patronised by royalty, landed aristocracy and temples. All the air, the aroma of music held benevolent sway. In fact, music was prasada to one and all, high and low, copiously distributed irrespective of caste, creed or race as music was free for all like air and water. Temples reverberated with vocal and instrumental music daily. Dramas, concerts and dances were in the open dishing out classical music in plenty and continuously to reach every man at his home and street! Whether it be Ekadashi or Sivaratri, Rama Navami or Krishna Jayanti, marriage or funeral, success or defeat, music was made with foresight sine qua non. No nation or art can sustain itself nor can it flourish with dwarfs with a mere one or two of tall stature. Galaxy of giants appeared on the scene from time to time to rejuvenate the art and reorient the science - Vide the chronological table in Part IV. National genius presented successive waves of illustrious breeds of composers, musicians and musicologists who kept the musical fire and flame bright. The endeavour and vocation constituted a multi- dimensional effort to inculcate spiritual values, enlighten people,

spread art and culture and incidentally provide occupation and entertainment nearer home. In fact the scheme of founding temples had the same profound socio-economic-cultural bias in India. That was the underlying concept of Village Swaraj pure and simple. Temples were the fulcra around which the lives of the people revolved. The environment was so sublime and all-pervasive that even a fanatic Aurangazeb could hardly find any means of avoiding and averting music and could not find the royal writ, place or the means to bury it. That was the prime reason for the monstrous intensity of his rage. There were fields of hereditary specialisation and implied division of labour as in the cases of hymnodists (odhuvars), nagaswara artistes and dancers. It is significant that renowned composers and musicians came up like the sixty-three Saivite Apostles (Nayanmars) from among the different strata of society since music was intrinsically a communal asset all along and free for all. That was Bharath, the Dharmabhoomi, the Mokshabhoomi wherein people from Nandanar to Narada flourished.

The reducing tempo of services and festivals at temples during the last four decades, the invasion and onslaught of mike-based cheap music, the migration of artistes to crowded urban centres and concentration of all musical endeavours in a few metropolitan centres robbed and deprived the millions in the vast slumbering rural tracts of all exposure to classical music leaving them musical agnostics. The shifting of music from temples and dramas from street corners and river beds to sabhas and chambers stifled the growth of classical music. Classical music can flourish in its native charm, grandeur and glory only in an atmosphere of vicrenti and not in the polluted, dusty turmoil of noisy towns and cities. The latter can hope to nourish it for a while but not nurse it through. As it is with grains and primary products, the city can consume but not hope to create music. Classical music based on improvisation has no future unless the imbalance is remedied and the rural reorientation is soon accomplished. George Ade said with rustic humour –
In the city, a funeral is just an interruption of traffic; but in the country, it is a form of entertainment. '

Even so, rural India certainly provides the appropriate environment and atmosphere needed and the psychological and emotional, mental and moral influences for inculcating and imbibing music. The ultimate marketing may be in urban and rural centres but training and apprenticeship should be rural-oriented.

To subserve this, corporate aids and scholarships are to be canalised to restore to rural areas their legitimate share of music schools, concerts, fairs and festivals. Temples should play their part as before and youth associations should distribute their services and concerts among rural centres. Urban monopoly, urban-oriented artistes with one leg in music and another in jobs and casuals can never sustain the soul of the art for long. The tragedy of sickness overtaking the ambrosial, divine classical art has to be averted.
As stated above, rulers and landed aristocracy vied with each other in their patronage of composers and musicians and the cyclical patronage of royal courts at Vijayanagar, Tanjore, Trivandrum, Pudukottai, Mysore, Ettayapuram, etc., is worthy of being written in letters of gold. Temples provided the basic stamina at grass roots to nagaswara artistes and hymnodists in general and other musicians at festivals. These lent name, fame and stature to the artistes without doubt. It is also an undeniable fact that most of the artistes lived strangers to material affluence. They forgot their pangs of poverty and pain of hunger in yogic pursuits in the realm of melody. As beautifully observed by M.S. Golwalker:

'India opted for the wealth of perfection, virtues and sublimity of the soul, which is real and abiding; and no wonder great heroes and monarchs have worshipped the dust of the feet of half-naked sanyasins who rose above selfish interests in the cause of humanity.'
The prime beneficiary, the Indian Society had the vision and nobility to glorify Eminence entrenched in Indigence and raised to immortality the dichotomy of nebulous earthly existence and weighty contributions in art, science and literature and their coparcenary.

The torch-bearers of Classical music took pride in such a paradoxical existence; and unselfish nadopasana took music not only to the temple prakaras and bhajan mandals quantitatively but also to the pinnacle of excellence and public acknowledgment as if in a quid pro quo. The position is not much different even now. A few musicians may, perhaps, revel in comparative prosperity; quite a number stand stopped at the portals of affluence while a vast majority have little access to it.

It is a tragic fact of life that luck, opportunity and patronage bless but a chosen few. Taking public life for comparison, Satyamurti, connoisseur, office-bearer of the Music Academy, Madras and the most remarkable parliamentarian was not destined to become a Chief Minister as hoped for. Sardar Patel shaped Independent India but was not chosen for conferment of Bharat Ratna till at last he was found fit forty-five/years later by a minority government for posthumous honour! Lal Bahadur Sastri ascended the gadi but the cruel hand of Death sniffed out his life at the time of his glory on alien soil. How many V. I. PS, visit his samadhi? That Simizhi Sundaram Ayyar, Mudicondan Venkatarama Ayyar and a host of others were side-lined is well-known. The Garlands shall accord them a true berth since, in the words of Ben Johnson, -

"For, where his person liv'd scarce one just age, and that, 'midst envy and parts; then fell by rage; His deeds too dying.
To all future time, not only doth restore His life, but makes that he can die no more."

Rulers and Aristocracy were not necessarily the standard-bearers of culture. In India, it was the saint, sage and the artiste, who 'rose above the mundane temptations of pelf and power' and dedicated their all to art, culture and society, that were the torch-bearers. The 'gurukulavasa' scheme was born out of this lofty inspiring climate. It prospered here from before the days of the Ramayana and the Mahabharata till it was strangulated in the recent past and with it went the unique blend of the sire-son relationship with the boon of the teacher-student nexus. At Kurukshetra, when Arjuna directed the first five arrows to the feet of Bhishma, the charioteer felt amused but the wise Bhishma exclaimed, 'My beloved Arjuna is prostrating before me with all his five pranas seeking my blessings'. Arjuna entertained the same respect to his preceptor Orona. Fortunately we have amidst us some elder musicians who had tasted the rigours and fruits of the now defunct system and it has been my earnest endeavour to bring their lives to record. The difficulty lies in getting the details since, in the words of Sir C. P. Ramaswami Ayyar, 'The self-imposed anonymity and self-effacement of Indian Art is one of the standing miracles of all times'.

Some top musicians introduced novelties in presenting concerts during the Music Festival 1991-92 with orchestra as we have had brief spells of Rajarathinam with tambur and mridangam, Sarabha with tavil (of course, unavoidably), Kunnakudi Vaidyanathan and Mandolin Srinivas with tavil. A Bangalore artiste is reported to be giving Classical Carnatic music concerts to the beat of jazz percussion and jazz band! Of course, it may be argued that one worships the Lord Siva and not the cordon of demons (boothaganas), prostrates before the deity and not the palanquin-bearers and pays obeisance to the guru-saint and not those who fan him; and likewise the principal artiste and his contribution alone should count. But the quality and the strength of accompanists do contribute much to the wealth of the music rendered, to the success or otherwise of the concert in bringing out the soul of music to elevate, ennoble and enlighten the audience. 'The despicable reed survives the storm as it sways with it but the mighty oak falls as it stands rigidly.' Classicism has a science, tradition and an image with consequential constraints and need to safeguard its purity and integrity. Orchestra may entertain but Classical music enlightens and elevates. How far the infiltration of orchestra could be countenanced is to be analysed to guard against the mighty oak falling down. Crude experiments may be injurious because of imitation and profit. A patient was emotionally shattered driven by the illusion of the nearby banyan tree crashing down on his head. To disabuse his mind, the tree was

stealthily removed when he was under anaesthesia. Startled to see it absent on waking up, the poor man screemed, 'Lo ! you had fallen on my head and crushed it !' and died of shock. Let not noisy orchestra annihilate the mild and soft classical breed based on improvisation.

I solicit a reference to my preface to the first book (reproduced next). A glossary, chronological table of artistes, bibliography, definitions and an index to biographies in both the books find place in Part IV to assist musicians, music-lovers, students and researchers.

Part III-F carries an addenda and corrigenda to 'A Garland' updating the details which may be read as part of the first book. They will be incorporated in the revised edition of Book I.

The period 1990-1992 has witnessed many renowned musicians bidding adieu to the stage of Classical Carnatic music. Dr. Semmangudi Srinivasa Ayyar, the senior-most Sangita Kalanidhi and veteran hailed as the 'Bhishma', announced his retirement in April 1992 after sixty-six eventful, record-breaking performing career. He commenced his career in 1926, one year earlier to the advent of the Music Academy, Madras and perhaps he is the first great artiste who has announced his retirement! Where is the question of retirement in politics and music? His announcement is without doubt historic! (I have a particular interest in this as he happens to be the 'son-in-law of my village', if the expression is permissible.) May the sage-counsel of the maestro continue to be available as his retirement is only as a performing artiste.

D.K. Jayaraman, a Sangita Kalanidhi, the soft prince among prominent musicians died unfortunately in January 1991 - just seventeen days after he was crowned at the Music Academy leaving scores of disciples and a vast assembly of admirers, 'whose pang is bitter, oft-times bitter, when they recollect his loss'. Dr. M.L. Vasanthakumari, another Sangita Kalanidhi and one of the performing Lady-Trinity, left on October 31, 1990 to be one of God's chorus celebrities and present Dasanjali for a change, leaving a large concourse of admiring and passionate disciples and well-meaning rasikas in India and abroad.

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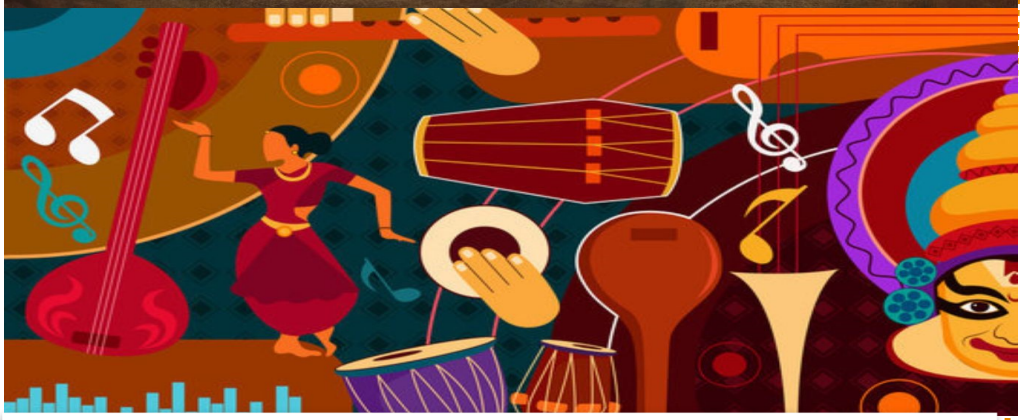
Please visit the web link to know MORE about the BOOK

https://www.exoticindiaart.com/book/details/another-garland-biographical-dictionary-of-carnatic-composers-and-musicians-old-and-rare-book-nak933/

Carnatic music is based in South India (the red region).

இயல் - 5



PROFILE - Composers

Profile

Composers

[01] భద్రాచల రామదాసు

(Bhadraachala Raama daasu)

Bhadrachala Ramadasu	
Bhakta Ramadasu singing a song in Rama's praise	
Background information	
Birth name	Kancharla Gopanna (Goparaju)
Also known as	Ramadasu, Bhakta Ramadasu
Born	c. 1620 Nelakondapalli, Golconda Sultanate (present-day Khammam District, Telangana, India)
Died	1688 (aged 68) Bhadrachalam
Genres	Carnatic music
Occupation(s)	Tehsildar and Vaggeyakara
Website	bhadrachalaramadasu.com

Introduction:

Kancharla Gopanna (Telugu: కంచర్ల గోపన్న) (c. 1620 – 1688), popularly known as **Bhakta Ramadasu** or **Bhadrachala Ramadasu** (Telugu: భద్రాచల రామదాసు), was a 17th-century devotee of the Hindu god Rama, a saint-poet and a composer of Carnatic music. He is a famous *Vaggeyakara* (classical composer) from the Telugu classical era. He was born in the village of Nelakondapalli in Khammam district, and orphaned as a teenager. He spent his later years in Bhadrachalam and 12 years in solitary confinement at the Golconda prison during the Qutb Shahi-rule. Different mythical stories about his life circulate in the Telugu tradition. He is renowned for constructing the famous Sita Ramachandraswamy Temple and pilgrimage center on the banks of river Godavari at Bhadrachalam. His devotional *kirtana* lyrics to Rama illustrate the classical Pallavi, Anupallavi and Caranam genre composed mostly in Telugu, some in Sanskrit and with occasional use of Tamil language. These are famous in South Indian classical music as *Ramadaasu Keertanalu*.

Ramadasu was a Sri Vaishnava. Ramadasu was a writer of Telugu satakams. He wrote the Daasarathi Satakamu (దాశరథి శతకము) with a 'makuTamu' (మకుటము) 'Daasarathee Karunaa payonidhee' (దాశరథీ కరుణా పయోనిధీ!), a collection of nearly 108 poems dedicated to Rama.

Compositions:

Ramadasu is one of the bhakti movement poet-saints of Hinduism, and a revered composer in the Carnatic music tradition. His compositions are largely *kirtan* genre, all focused on the Hindu god Rama of the *Ramayana* fame. He is most known for his pallavi, anupallavi and caranam compositions in Telugu and some in Sanskrit. His musical mudras vary and are remembered by his name or his favorite place Bhadrachalam; for example, Ramadas, Bhadrachalavasa, Bhadradri, Bhadragiri, Bhadrasyla and others. His compositions were popular in his days, and influenced many into the modern age. This includes Tyagaraja who dedicated 5 of his own compositions in praise of Ramadasu, with one equating him to figures such as the Narada muni and bhakta Prahlada, legendary and much loved personalities in Hinduism.

He composed *Dasarathi Satakam*, a bhakti poem with didactic metric style whose lines and stanzas are often sung or shared in the regional Telugu tradition. However, like the works of many poet-saints and philosophers on the Indian subcontinent, it is unclear which of the poems attributed to Ramadasu were authentically composed by him. There are six compilations named after Ramadasu, four of which are all called *Ramadasu Charitra*, one called *Bhadrachala Ramadasu* and another called *Bhakta Ramadasu*. These are in the form of a Yakshagana or Harikatha about Ramadasu and his

songs. They are from six authors – Yadavadasu, Singaridasu, Krishnadasu, Ayyagiri Veerbhadra Rao, Balaji Dasu, and Pentapati Rao. Many contain between 100 and 108, but one has 137 songs attributed to Ramadasu. Taken together, a total of 190 different compositions have been attributed to him, with one critical edition attributing 37 songs before he was arrested by Islamic authorities, 64 while he was held in jail for 12 years, and 31 songs in the final years after his release. Thus, 132 songs are likely to have been composed by Ramadasu. Further, a notable feature of Ramadasu's compositions is his knowledge and his use of ragas from both South Indian schools (20 ragas) and North Indian schools (17 ragas), thereby uniting the two classical musical traditions.

In non-scholarly claims feeding the popular imagination, many more compositions are attributed to him. For example, according to the Indian newspaper *The Hindu*, Ramadasu composed nearly 300 songs and his works on Rama moved the Sultan.

Navaratna krithis of Ramadasu

#	Composition	Raga	Tāla	Language
1	*Adigo Bhadradri* அடிகோ பத்ராத்திரி	Varali	Ādi	Telugu
2	*Sree Rama Namame* ஸ்ரீ ராம நாமமே	Atana	Ādi(Thisra)	Telugu
3	*Paluke Bangaramayena* பலுகே பங்காரமாயனே	Anandabhairavi	Rūpaka	Telugu
4	*Sree Ramula Divyanama* ஸ்ரீ ராமுல திவ்யநாம	Sāvēri	Ādi	Telugu
5	*Ramajogi Mandu* ராஜோகி மந்து	Kamas	Ādi	Telugu
6	*Tarakamantramu* தாரகமந்த்ரமு	Dhanyasi	Ādi	Telugu
7	*Hari Hari Rama* ஹரி ஹரி ராம	Kanada	Ādi	Telugu
8	*Takkuvemi Manaku* தக்குவேமி மனக்கு	Saurashtra	Ādi	Telugu
9	*Kantinedu Maa Ramula* கண்டினேடு மா ராமுல	Nadanamakriya	Khandachapu	Telugu

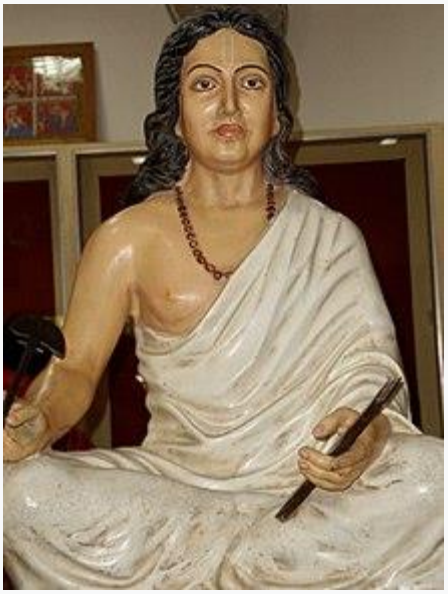
[02] जयदेव

(Jayadeva)

Introduction:

Jayadeva (pronounced [dʒəjəˈdeːʊə]; born c. 1170 CE), also spelt **Jaideva**, was a Sanskrit poet during the 12th century. He is most known for his epic poem *Gita Govinda* which concentrates on Krishna's love with the *gopi*, Radha, in a rite of spring. This poem, which presents the view that Radha is greater than Krishna, is considered an important text in the Bhakti movement of Hinduism.

Little is known of his life, except that he was a loner poet and a Hindu mendicant celebrated for his poetic genius in eastern India. Jayadeva is the earliest dated author of hymns that are included the Guru Granth Sahib, the primary scripture of Sikhism – a religion founded in the Indian subcontinent centuries after his death.

Jayadeva	
 Jayadeva's idol at Kendubilwa, Odisha	
Personal	
Born	c. 1170[1] East India (see Jayadeva birth controversy)
Died	c. 1245
Religion	Hinduism
Philosophy	Vaishnava
Religious career	

Literary works	Gita Govinda

Compositions:

A few poems of Jayadeva written in archaic Odia have been published by the Directorate of Culture, Odisha. They describe the romance of Radha-Krishna and contain ideas very similar to those used in the Gita Govinda. Jayadeva is widely considered one of the earliest musicians of Odissi music. Every night during the *Badasinghara* or the last ritual of the Jagannatha temple of Puri, the *Gitagovinda* of Jayadeva is sung, set to traditional Odissi ragas & talas. This tradition has continued unbroken since the time of Jayadeva, who himself used to sing in the temple. After the time of the poet, the singing of the Gitagovinda according to the authentic Odissi ragas & talas was instated as a mandatory sevā at the temple, to be performed by the Maharis or Devadasis, systematically recorded in inscriptions, the *Mādalā Pānji* and other official documents that describe the functioning of the temple. To this date, the Jagannatha temple remains the fountainhead of Odissi music and the most ancient & authentic compositions (including a few archaic Odia *Chhanda*s and *janana*s by Jayadeva himself) survive in the temple tradition, although the Devadasis are no more found owing to their systematic eradication by the British government.

Two hymns of Jayadeva, have been incorporated in the Guru Granth Sahib, the holy book of the Sikh religion.

The hymns are written in a mixture of Sanskrit and eastern Apabhramsha. There are records narrating how Jayadeva's work had a profound influence on Guru Nanak during his visit to Puri.

Jayadeva Pitha, Kenduli Village (Kendu Bilwa)

[3] తాళ్ళపాక అన్నమాచార్య

(Tallapaka Annamacharya)

Tallapaka Annamacharya Annamayya	
 This statue is at Dwaraka Tirumala	
Background information	
Also known as	Annamayya, Pada Kavitha Pitaamahudu
Born	22 May 1408 Tallapaka, Vijayanagara Empire (modern-day Andhra Pradesh, India)
Died	4 April 1503 (aged 94) Tirumala, Vijayanagara Empire (modern-day Andhra Pradesh, India)
Genres	Carnatic music
Occupation(s)	Saint, poet, composer, writer
Instrument(s)	Tambura

Introduction:

Tallapaka Annamacharya (Telugu : తాళ్ళపాక అన్నమాచార్య) (taḷḷapāka annamācārya; 22 May 1408 – 4 April 1503), also popularly known as **Annamayya**, was a 15th-century Hindu saint and the earliest known Indian musician to compose songs called *sankirtanas* in praise of the Venkateswara, a form of Lord Vishnu.[1] The musical form of the keertana songs that he composed, which are still popular among Carnatic music concert artists, have strongly influenced the structure of Carnatic music compositions. Annamacharya is remembered

for his saintly life, and is honoured as a great devotee of Shree Vishnu by devotees and saintly singers.

He is believed to have been the avatar of Nandaka, the sword of Shree Hari Vishnu. He is widely regarded as the **Andhra Pada kavitā Pitāmaha** (Grandfather of Telugu song-writing).

Compositions:

While he enjoyed popularity in his days, his compositions were forgotten for over three centuries. Mentioned in 1849, they were later found engraved on copper plates, hidden for centuries inside the Sri Venkateswara temple at Tirumala, just opposite the Hundi, concealed in a very small room. An English translation of 150 of these verses was published in 2005.

Tirumala Tirupati Devasthanams, also known as TTD, has been endeavoring to preserve the rich heritage of his compositions. In the year 1950, The State Government of Andhra Pradesh created a committee and appointed the legendary musician late Dr. M. Balamuralikrishna as its head. He set music to over 800 compositions of Annamacharya and are still popular among the devotees. He was the *Āsthāna Gāyaka* of the Tirumala temple at Tirupati for two decades. He is regarded as a legend in rendering devotional music in classical style, especially the Annamacharya Sankirtanas. He was also an acclaimed poet, singer, and a musicologist. In 1979, the legendary singer Smt. M. S. Subbulakshmi's album Balaji Pancharatna Mala came up with Annamacharya keerthanas like Vande Vasudevam, Bhavamulona, Sriman Narayana and many more. This became a hit and took the compositions of Annamacharya to every nook and corner of the country.

Shobha Raju is the first recipient of Tirumala Tirupati Devasthanams scholarship in 1976 to study and set a trend for the propagation of Annamacharya's compositions, and was also chosen as the first exclusive artiste for the propagation of Tallapaka's compositions in 1978. Her first audio album, "*Vēnkatēśvara Gīta Mālika*" is globally popular among Telugu community. She is the founder of Annamacharya Bhavana Vahini (ABV) in 1983, which is located in Hyderabad, India. She has been awarded Padmashri by Government of India, in 2010 in recognition of her efforts to promote Annamayya Compositions. Sri Garimella Balakrishna Prasad, a Carnatic music exponent and the asthana vidwan of Tirumala Tirupati Devasthanams has set tune to more than six hundred songs

written by Annamacharya, gave audio recordings for TTD, published books with musical notations and conducted classes, teaching the songs to make them more popular.

[4] அருணாசல கவி
(Arunachala Kavi)

Introduction:

Arunachala Kavi (Tamil: அருணாசல கவி) (1711–1779) was a Tamil poet and a composer of Carnatic music. He was born in Tillaiyadi in Thanjavur District in Tamil Nadu. The three Tamil composers Arunachala Kavi, Muthu Thandavar and Marimutthu Pillai are considered the Tamil Trinity, who contributed to the evolution of Carnatic music.

Compositions:

Arunachala Kavi was fluent in Tamil, Telugu and Sanskrit. He wrote *Rama Natakam*, a musical drama based on the Ramayana. The music for this musical was composed by two of Arunachala Kavi's disciples, Kothandarama Iyer and Venkatarama Iyer. The songs contain many Tamil proverbs and sayings.

This musical drama was first performed at the Srirangam temple and within a short time it became very popular. Kavirayar was honoured by Maharaja Tulaja, the King of Tanjavur, and by several other patrons of that time. He also composed *Seergazhi Sthala Puranam* (Sirkali), *Seergazhi Kovai*, *Hanumar Pillai Tamil*, *Ajomukhi Natakam* and a few Keertanas.

Some of his famous compositions still popular today are *Enpalli kondir iyya*, *Yaro ivar yaro* (*Bhairavi*), *Kanden Kanden Sitayai* (*Vasantha*), *Ramanai Kannara Kandane* (*Mohanam*).

[5] ஊத்துக்காடு வேங்கட கவி
(Oottukkadu Venkata Kavi)

Introduction:

Oothukkaadu Venkata Kavi (c. 1700-1765) or Oottukkaadu Venkata Subramanyar was one of the pioneering composers in Indian classical Carnatic music. He lived in South India in the present-day state

of Tamil Nadu. Also known by the name Oothukkaadu Venkatasubramaniya Iyer, he composed hundreds of compositions in Sanskrit and Tamil of which over 500 are available. These were handed down from generation to generation by the descendants of the composer's brother's family.

Venkata Kavi's compositions reveal that he was a complete master of the science and art of music in all senses of the term – melody, rhythm, and lyrics. He was fluent in Sanskrit and Tamil. Renowned for his rare depth, scholarship and sublime appeal, he was proficient in a variety of musical forms such as the *kriti*, *tillana* and *kaavadicchindu*. He used *Taalas* and themes that many other Carnatic composers have not handled. His compositions are a blend of a high degree of scholarship on a variety of subjects and inspired expression. During a lecture demonstration on the composer by Needamangalam Krishnamurthy Bhaagavatar in December 1955, The Music Academy Madras Experts' Committee noted that "Venkata Kavi's compositions filled a gap between Purandara Dasa (1484-1564) and the Carnatic Music Trinity of Tyaagaraaja, Muthuswami Dikshitar and Shyama Shastri, who lived around 1760s-1840s."

While he has rightfully been acknowledged as one of the greatest composers on Krishna, Venkata Kavi composed hundreds of pieces on other deities too. Several pieces also reveal his humility, reverence for the great personalities before his times, and the high state of bliss that he probably experienced almost ceaselessly. His works scarcely contain autobiographical notes but show that he had reached great spiritual and philosophical heights. Deeper studies have dispelled myths about some of his compositions such as, for example, "Alaipaayude kannaa" (raaga: Kaanada) being autobiographical. They have also shown that this and numerous other pieces on Krishna in lilting Tamil were parts of an opera based on the Bhaagavatam. His works also reveal the proximity and deep devotion that he felt towards Krishna.

Compositions:

- **Complete Compositions of Oothukaadu in Tamil**
- **Complete Compositions of Oothukaadu in English**

Venkata Kavi has composed on a wide range of themes. The most popular of his songs are on Lord Krishna but he has composed on a number of other deities as well, such as Vinayaka, Radha, Tyagaraja of Tiruvarur, Kamakshi, Rama, Kartikeya, Narasimha, Anjaneya, Ranganatha, Surya and other divine figures. He has also composed on great sages such

as Shuka Brahma Rishi, Jayadeva, and Valmiki, on the greatness of Guru, and general philosophy and approach to God. His works contain references to Alvars, Nayanmars, Ramanuja, Tulasidas and many others revealing his knowledge of their works and contributions and his reverence towards them.

Please visit these web links to know his compositions in Tamil & English

- **Complete Compositions of Oothukaadu in Tamil**
- **Complete Compositions of Oothukaadu in English**

[6] Sadasiva Brahmendra

Sadasiva Brahmendra	
Born	c. 17th–early 18th century Madurai, later moved to Thiruvisanallur, Kumbakonam
Died	Apr–May 1756 Samadhi (Vaishaka Sukla Dasami) Nerur (Tamil Nadu), near Karur, Tamil Nadu
Major shrine	Adishtanam at Nerur (Tamil Nadu), Manamadurai, Kashi, Omkareshwar, Karachi]

Introduction:

Sadasiva Brahmendra was a saint, composer of Carnatic music and Advaita philosopher and sishya of the 57th acharya of Kanchi Kamakoti Peetham Shri Paramasivendra Sarasvati, who lived near Kumbakonam, Tamil Nadu, during the 18th century. Only a few of his compositions have survived, but they are recognised as great compositions of Carnatic music.

Life

Sadasiva was born into a Telugu Brahmin couple Moksha Somasundara Avadhaani and Parvati. His initial name was Sivaramakrishna.

Sadasiva lived in Kumbakonam, in Tamil Nadu in the 17th to 18th century. He went to learn vedas and other various subjects in Sanskrit in

Thiruvisanallur. His contemporaries such as Sridhara Ayyavaal and Sri Bhagvan Nama Bodendral lived in the nearby areas at that time.Shiva ramakrishna left his home in search of Truth. He became the sishya of Sri Paramasivendra Saraswati the 57th Jagadguru Shankaracharya of Moolamnaya Sarvagnya Shri Kanchi Kamakoti Peetham . He started aathma vichara and received mahavaakya upadesas from his guru. After taking sanyasa, he is said to have wandered around, naked or semi-naked, and often in a trance-like state. He was reclusive and often meditated, and was described as being in a "supremely intoxicated state". He is said to have performed many miracles whilst alive, some of the most prominent are provided below. His jiva samadhi site is briefly mentioned in 'Autobiography

On the river banks of Cauvery in Mahadhanapuram, he was asked by some children to be taken to Madurai, more than 100 miles away, for an annual festival. The saint asked them to close their eyes, and a few seconds later they reopened their eyes and found they were in Madurai. He also wrote the *Atma Vidya Vilasa*, an advaitic work.

There is an epilogue to this story. The next day, another youth, incredulous at hearing this story, asked Sadasiva to take him also to this festival. It is said that the youth immediately found himself in the distant city. When it was time to return, Sadasiva was nowhere to be found. The youth had to make his way back on foot.

Whilst relaxing near a heap of grains, he began meditating. The farmer who owned the land mistook Sadasiva for a thief, and confronted him. The farmer raised his stick to hit the saint, but became a statue. He remained in this state until the morning, when Sadasiva finished meditating and smiled at the farmer. The farmer was restored to his normal state, and asked the saint for forgiveness.

At another time, while meditating on the banks of the Cauvery river, he was carried away by a sudden flood. Weeks later, when some villagers were digging near a mound of earth, their shovels struck his body. He woke up and walked away.

Compositions

He also wrote several Carnatic compositions to spread the advaita philosophy among common people. These songs are renowned for depth in content as well as brevity of expression. His compositions are quite popular and can be heard frequently in Carnatic music concerts though

they are not always rendered in the same raga since the same song has sometimes been set to music by various artists.

He created a series of musical compositions in praise of :

Sri Rama:

- Pibare Rama rasam,
- Khelathi mama hridaye,
- Bhajare Raghuveeram,
- Cheta Sriramam,
- Prathi varam varam manasa etc.

Sri Krishna

- Smara nandakumaram ,
- Gayathi vanamali,
- Bhajare Gopalam maanasa ,
- Bhajare Yadu natham maanasa ,
- Kridathi vanamali ,
- Bruhi mukundethi etc.

and of Brahman

- Sarvam Brahma maya re ,
- Khelathi Brahmande Bhagavan ,
- Manasa sanchara re ,
- Tadvad jeevanam Brahmani etc.

His poetic signature was "*parama_hamsa*" . About twenty-two of his compositions have been recovered. They are:

1. Ananda Purna Bodhoham Sachchidananda - Shankarabharanam
2. Ananda Purna Bodhoham Satatam - Madhyamavati
3. Bhajare Gopalam - Hindolam
4. Bhajare Raghuviram - Kalyani
5. Bhajare Yadunatham - Peelu
6. Brahmaivaham - Nadanamakriya
7. Bruhi Mukundethi - Gowla, Navaroju, Kurinji, Senchurutti
8. Chetah Sreeramam - Dwijavanthi / Surati[15]
9. Chinta Nasti Kila - Navroj
10. Gayathi Vanamali - Gavathi, Yamuna Kalyani
11. Khelathi Brahmande - Sindhubhairavi
12. Khelathi Mama Hrudaye - Atana
13. Kridathi Vanamali - Sindhubhairavi
14. Krishna Paahi - Madhyamavati
15. Manasa Sanchara Re -Sama
16. Nahi Re Nahi Re - Gavathi
17. Pibare Rama Rasam - Ahir Bhairav or Yamunakalyani[16]
18. Poorna Bodhoham - Kalyani
19. Prativaram Varam - Todi
20. Sarvam Bramha Mayam - Mishra Sivaranjani
21. Smaravaram - Jog or Sindhubhairavi[17]

22. Sthiratha Nahi Nahire - Amruthavarshini
23. Tatvat Jeevitham - Keeravani
24. Tunga Tarange Gange - Hamsadhwani
25.

[7] முத்துத்தாண்டவர்
(Muthu Thandavar)

Introduction

Muthu Thandavar (1525–1600 CE) (Tamil: முத்துத்தாண்டவர்) was composer of Carnatic music. He was an early architect of the present day Carnatic *kriti* (song) format, which consists of the *pallavi* (refrain), *anupallavi* and *charanam*. He lived in the town of Sirkazhi in Tamil Nadu. His contributions to Carnatic music have been largely forgotten and not many of his *kritis* are in vogue today. Muthu Thandavar, along with Arunachala Kavi (1712–1779) and Marimutthu Pillai (1717–1787) are known as the Tamil Trinity of Carnatic music.

Muthu Thandavar also composed several *padams*, short songs mainly sung accompanying Bharatanatyam performances. Some of these *padams* are still popular such as *Teruvil Varano* in raga *Khamas* and *Ittanai tulambaramo* in raga *Dhanyasi*.

Compositions

Very few of Muththu Thandavar's compositions have survived the test of time. Sixty of them have been collected. Twenty five *padams* are also available.[2] Some of his compositions that are sung in music concerts are: *Arumarundonru tani marundidu* (Raga Mohanam or Kambhoji), *Pesade Nenjame* (Raga Todi), *Kaanaammal Vinile* (Raga Dhanyasi or kAmbhoji), *Teruvil Varano* (Raga Khamas), *Unai Nambinen Ayya* (Raga Keeravani), *Isane Koti Surya Prakasane* (Raga Nalinakanti), *Darisittalavil* (Raga Latangi), *Sevikka Vendumayya* (Raga Andolika), *Innum Oru Taram* (Raga Simhendramadhyamam), *Taram* (Raga Simhendramadhyamam), *Ambara Cidambaram*, *Innum Oru Stalam* (Raga Suratti), and *ADikonDAR* (Raga Mayamalavagowla).

[01] Please visit the web link to know more about his compositions:
https://www.karnatik.com/co1099.shtml

[02] Please visit the web link to read a Paper:
https://web.archive.org/web/20060707213340/http://www.chembur.com/carnatic/page06.html

"Muthutandavar : A Landmark Composer" by Prof V Subramaniam, (Carleton University, Ottawa, Canada.)

[8] ರಾಘವೇಂದ್ರ ತೀರ್ಥ

(Raghavendra Tirtha)

Raghavendra Tirtha	
Personal	
Born	Venkatanatha Bhatta 1595 or 1598 Bhuvanagiri (now in Tamil Nadu)
Religion	Hinduism
Spouse	Sarasvati Bai
Children	Lakshminarayanacharya
Order	Vedantha
Philosophy	Dvaita Vedanta
Religious career	
Guru	Sudheendra Tirtha
Successor	Sri Yogendra Tirtha

Literary works	*Bhatta Sangraha*, *Nyaya Sudha Parimala*, *Tantradipika*
Honors	*Parimalacharya*

Introduction

Raghavendra Tirtha (*Śrī Rāghavēndra Tīrtha*) (c.1595 – c.1671) was a Hindu scholar, theologian and saint. He was also known as **Sudha Parimalacharya** (*Sudhā Parimaḷācārya*). His diverse oeuvre include commentaries on the works of Madhva, Jayatirtha and Vyasatirtha, interpretation of the Principal Upanishads from the standpoint of Dvaita and a treatise on Purva Mimamsa. He served as the pontiff of matha at Kumbakonam from 1621 to 1671. Sri Raghavendra Swamy was also an accomplished player of the Veena and he composed several songs under the name of *Venu Gopala*. His shrine at Mantralayam attracts lakhs (hundreds of thousands) of visitors every year.

Popular Culture

Raghavendra Tirtha has been eulogised by Narayanacharya in his contemporaneous biography *Raghavendra Vijaya* and a hymn *Raghavendra Stotra* by Appannacharya. Outside the confines of Dvaita, he is regarded as a saint known for preaching the worship of Vishnu regardless of caste or creed. Hebbar notes "By virtue of his spiritual charisma, coupled with the innumerable miracles associated with him, the pontiff saint may very well be said to possess an independent and cosmopolitan cult of his own with his devotees hailing not only from all walks of life but from all castes, sects and even creeds as well". His humanitarianism is evident in the devotional poems composed in his honour by Vijaya Dasa, Gopala Dasa and Jagannatha Dasa. Raghavendra has also seen representation in the popular culture through Indian Cinema.

Year	Film	Title role	Director	Language	Notes
1966	*Mantralaya Mahatme*	Dr. Rajkumar	T. V. Singh Thakur	Kannada	The song from the film titled "Indu Enage Govinda" was written by Raghavendra himself
1980	*Sri Raghavendra Vaibhava*	Srinath	Babu Krishnamurthy	Kannada	Srinath won Karnataka State Film Award for Best Actor for the film
1981	*Mantralaya Sri Raghavendra Vaibhavam*	Rama Krishna	M. R. Nag	Telugu	Ramakrishna's last film as a Hero in Telugu

1985	*Sri Raghavendrar*	Rajnikanth	SP. Muthuraman	Tamil	The film was Rajnikanth's 100th

Commentary on Rigveda

Raghavendra Swami undertook extensive tours, under so many odds, visiting **Tirupati, Srisailam, Kumbakonam, and Kanchi**. He neither stopped teaching his devotees nor did he stop writing books. He took a vow to write Tippanis for all the Tikas of Sri Jayathirtha. When he had completed tippanis for 17 of the 18 Tikas of Sri Jayatirtha, Lakshminarayanacharya, his son, shows him his work on Rig Bhashya, written along Raghavendra Swami's line of teaching. This great saint felt that his disciple's teaching should be shown to the rest of the world, so instead of writing a Tippani, he wrote a Rigartha Manjari, a vivritti, which gives the meaning of the first 40 suktas. He wrote Mantroddhara, which gives details of all mantras according to Tantrasara.. By understanding the mantras according to Tantrasara, it is possible to perform many impossible tasks, through the grace of Sri Hari, by leading an austere life.

During his pilgrimages, Raghavendra Swami not only covered a vast area geographically in the days when road conditions were poor and travel was arduous, but also wrote several works covering a vast area of the Tattvavada philosophy. He convincingly defeated many Advaitin pandits, through the grace of bhArati ramaNa mukhyaprANAntargata srIlaxmInArAyaNa.

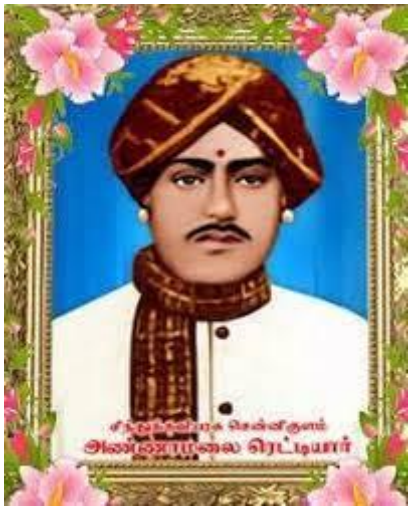
[9] அண்ணாமலை இரெட்டியார்

(Annamalai Reddiyar)

Introduction

Annamalai Reddiar is one of the most reputed authors from **Tamil Nadu** who has composed several literary works such as short stories, novels, drama and essays in **Tamil language**. Most of the Tamil literary works written by Annamalai Reddiar are admired and popular for their choice of elocution and their capability to utilize emotions and enthrall the minds of readers. Reddiar lived during the nineteenth century and composed many Tamil literary works of pillaittamil, antati and other poetical compositions.

Annamalai Reddiar also composed many poems in **Tamil** that were based on folklore. These were usually recited with the complement of kavaticcintu music, which comprises of a particular rhythm of its own. The well known Tamil poet and author composed the poetic works in Tamil language with a potent diction and profundity of meaning. These are chanted and vocalized by the devotees of **Lord Kartikeya**, alternatively known as Lord Murugan in Tamil, with kavati on their shoulders, while going towards the temple during certain festive occasions. During these festivities, the devotees of Murugan offer milk and flower to the Lord.



Annamalai Reddiar had gained massive knowledge in music which he utilised in the composition of his Tamil verses in kavaticcintu metre. His interesting poems were written in an eloquent and lucid style that possessed the power to captivate the minds of readers. The Tamil author Annamalai Reddiar gained remarkable fame and respect of the Tamil people through his soul stirring poetical and musical compositions.

காவடிச்சிந்து

காவடிச் சிந்து இசைப் பாவகைகளில் ஒன்றாகிய சிந்துப் பாவகை வடிவங்களில் ஒன்று. கலம்பக உறுப்பாக வரும் சிந்து வேறு.

சிந்து என்பது இசைத்தமிழ் பாகுபாடுகளில் ஒன்றாகும். அ◌ஃது ஐந்து இசை உறுப்புகளால் ஆன யாப்பு.

- எடுப்பு (பல்லவி) - 1
- தொடுப்பு (அநுபல்லவி) - 2
- உறுப்பு (சரணம்) - 3

என்று 5 உறுப்புகளைக் கொண்டது 'சிந்து' பாடல். (அது பல்லவி@ அநுபல்லவி@ மூன்று கண்ணிகள் அடங்கிய சரணம் ஆகும்.)

காவடிச் சிந்து பல்லவியும் அநுபல்லவியும் இன்றிச் சரணங்களுக்குரிய கண்ணிகளை மாத்திரம் பெற்று வரும். அண்ணாமலை ரெட்டியார் காவடிச் சிந்து என்னும் சிற்றிலக்கியத்தில் பலராலும் போற்றப்படும் நூலாகும்.

இது காவடி ஆட்டத்திற்குப் பாடப்படும் இசைப் பாவகையாகும். தமிழ் நாட்டிலே பண்டைக்காலம் தொடக்கம் பேணப்பட்டு வரும் ஒரு நாட்டார் வழக்கிலுள்ள இசை மரபே காவடிச் சிந்து எனலாம். முற்காலத்திலே

முருகப் பெருமானின் வழிபாட்டிற்காகப் பால் எடுத்து வருபவர்கள் ஆடல் பாடல்களுடன் ஆலயங்களை நோக்கிச் செல்வது வழக்கம். அப்படிச் செல்லும் பொழுது அவர்களின் ஆட்டத்திற்குப் பாடப்படும் பாடல் வகைகளிலிருந்து இக்காவடிச் சிந்து என்ற பாவடிவம் தோன்றி உருவாகியது.

சென்னிக்குளம் அண்ணாமலை ரெட்டியார் காவடிச் சிந்தை முதன் முதலில் அறிமுகப்படுத்தினார்.

Please visit the web link to read/sing the "காவடிச்சிந்து":

https://www.noolulagam.com/free_books/other_books/kavadi-chindhu.pdf

Please visit the following web links to enjoy "காவடிச்சிந்து"

[01]
https://www.youtube.com/watch?v=M4QqTbDgEM0&ab_channel=DeepthishreeBhat [நாட்டியம்]

[02]
https://www.youtube.com/watch?v=DkivsoGWrPI&ab_channel=MayuramRadhakalyanamMahotsavam [பாடல்]

[10] கோபாலகிருஷ்ண பாரதி

(Gopalakrishna Bharathi)

Introduction:

Gopalakrishna Bharathi (Tamil: கோபாலகிருஷ்ண பாரதி) (1810–1896) was a Tamil poet and a composer of Carnatic music. He composed the *Kathakalakshepam* (Tamil: கதாகாலக்ஷேபம்) Nandanar Charitram, two other works in this genre, and many independent *kritis*.

Bharathi was a contemporary of Thyagaraja whom he is said to have met, and who asked him whether he had composed anything in the *raga AbhOgi*; Bharathi composed overnight one of his most popular *kriti*s in *rUpaka tALa*, *Sabhaapatikku vERu*. The great Tamil literary figure, U. V. Swaminatha Iyer wrote two sources for Bhaarati's life: a biography of the composer and his own autobiography, which contains references to Bharathi, who was his *guru* in music.

Compositions:

Gopalakrishna Bharathi composed several *kritis* on the principles of *advaita*. Gopalakrishna Bharathi's *kritis*, portraying several musical

facades, were extremely well received by the public and were sung in a number of concerts during his lifetime. This prompted several musicians to approach Gopalakrishna Bharathi. The musicians would express his vision for a new kirtana and Bharathi would always oblige and compose a song to fit the musician's requirement.

The Nandanar Caritram is a K*athakalakshepam*, a genre of religious story-telling with music that was popular in Tamil Nadu in the 19th and early 20th centuries before the advent of film, especially the talkies. *Nandan Caritiram* was based on the story of a *paraiyAr* (*dalit* or 'untouchable'), Nandanar known also as TirunAlaippOvAr NayanAr. A great devotee of Siva, he yearned to visit Chidambaram the greatest of Siva temples. He greatly feared that caste prejudice would prevent him from entering the temple, but his devotion overcame this obstacle, and he obtained his desire, becoming physically merged with Siva in a blaze of light. Bharati's version of *NantanAr Carittiram* is a masterly development of the story narrated in Sekkizhar's *Periya Puranam*. He included many forms of Tamil regional music and is praised for his ability to capture dialect and popular expression. The eminent Tamil literary scholar, Meenakshisundaram Pillai, however, criticised him for deviating from historical facts of the story, and for grammatical lapses.

Gopalakrishna Bharati used the *mudra* (signature) *Gopalakrishna* in his compositions. These include famous *kritis* like V*arukalamo* (*raga manji*), V*aruvaro* (*sama*) and E*nneramam* (*raga Devagandhari*).

Composition	***Raga***	***Tala***	***Type***	***Language***
eppo varuvAro	*Jonpuri*	*Adi*	*Kriti*	*Tamil*
guruvaruLum tiruvaruLum	*Abhogi*	*Khanda Chapu*	*Kriti*	*Tamil*
sabhApatikku vEre daivam samAnamAgumA	*Abhogi*	*Rupaka*	*Kriti*	*Tamil*
Innamum sandeha padalamo	*Keeravani*	*Misrachapu*	*Kriti*	*Tamil*
Tha Thai Endraduvar	Sindu Bhairavi	Adi	Kriti	Tamil

[11] மகா வைத்தியநாத ஐயர்

(Maha Vaidyanatha Iyer)

Introduction:

Vaidyanatha Sivan (1844 - 1893) (Tamil: மஹா வைத்யநாத சிவன்) was a composer and vocalist of Carnatic music. He was a great exponent of

extemporaneous singing. He also composed a *ragamalika* (garland of ragas - a song that utilises more than one *raga*) with all the 72 melakartha ragas.

Maha Vaidyanatha Iyer, as Sivan came to be known, was born in the village of Viyacheri in the Thanjavur district of Tamil Nadu, on 23 May 1844. His father Duraisami Iyer was also a musician and he trained Vaidyanatha Iyer as well as his other sons in Carnatic music. Vaidyanatha Iyer continued his training with some of the well known musicians of his time including Anai Ayya brothers. Later he continued his training under Manambuchavadi Venkatasubbayyar, one of Tyagaraja's disciples. He was famous for his elaboration of *ragas* (*raga alapana*). Maha Vaidyanatha Sivan and his elder brother, Ramaswami Sivan, were the earliest performing duo in the history of Carnatic music as known in the last two centuries.

He composed mainly in Telugu and Tamil and used the *mudra* 'Guhadasa'. Some of his famous compositions are *Pahi Mam Srirajarajeswari (Janaranjani)* and *Neekela dayaradu* (*Sarasangi*). His most famous disciple was T S Sabhesha Iyer (सभेश अय्यर of पडिनैन्दुमंडप, son of Padinaindumandapa Sambasiva Iyer), who was awarded Sangita Kalanidhi. Sabhesh Iyer's disciple Musiri Subramania Iyer, popularly known as just Musiri, was also awarded the Kalanidhi title at a very young age. Many of Musiri's students, who are a part of Maha Vaidyanatha Iyer's musical lineage - Madurai Mani Iyer, M S Subbulakshmi, Smt Mani Krishnaswami, TK Govinda Rao, and the Bombay Sisters - were later awarded the coveted honour. As a teacher at Annamalai University, Sabhesh Iyer also taught future Kalanidhi recipients G.N. Balasubramaniam, K. S. Narayanaswamy, and S. Ramanathan.

The competitive element of some of the Carnatic concerts, setting off two noted musicians against each other in an adversarial rather than collaborative spirit, created needless rivalries between Maha Vaidyanatha Iyer and his contemporaries. One of them, Patnam Subramania Iyer, was his next door neighbour in Tiruvarur, and both organized guru-kula-vaasa at their homes for their students. Vaidyanatha Ayyar died on 27 January 1893, and was survived by his great-grandson Mr. M N Srinivasan and his great-great-grandson S. Vijayaraghavan.

Compositions:

Composition	Raga	Tala	Language	Other Info

nIkEla daya rAdu	*sarasAngi*	*khanDa cApu*	*Telugu*	*Credited to his brother Ramaswamy Sivan* [3]
pAhimAm SrI rAja rAjEswarI	*jana ranjani*	*Adi*	*Sanskrit*	*Credited to his brother Ramaswamy Sivan* [4]
praNatArti hara prabhO purArE	*Raga Malika*	*Adi*	*Sanskrit*	*72-Melakarta Raga malika*
Sri shankara guru varam	*Naga Swarali*	*Rupaka*	*Sanskrit*	

[12] முத்தைய பாகவதர்

(Muthiah Bhagavatar)

Introduction

HarikEshanallur Mutayyaa Bhaagavatar - (1877-1945) He was a charismatic exponent of Harikatha as well as a seasoned punster. He was born on November 15, 1877 in Harikesanallur, a small village in the Tirunelveli district, in the late 19th century. The death of his father forced young Muthiah to move from Punalveli to Harikesanallur, a village he made famous by affixing its name to his own. Muthiah was sent to Tiruvaiyur by his uncle Lakshmana Suri to learn the sastras. But the atmosphere there was charged with the melodies of Carnatic music and soon Muthiah found himself at the residence of Guru Sambasiva Iyer of the sishya parampara of Tyagaraja, to become a skilled musician. In 1904, Muthiah shifted to Harikatha and made an indelible mark there. T. N. Seshagopalan, disciple of Ramanathapuram Sankara Sivam, who in turn was taught by Muthiah Bhagavathar, says: "The most common reason cited for this shift is that his voice lost its timbre. But I prefer to look at the positive side. Bhagavatar had five attributes most essential for a Harikatha performer. He had knowledge of the sastras, was well-versed in music, had a captivating stage presence, could keep the audience enraptured and above all had a voice that could reach a large audience, so important in those mike-less days."

Muthiah Bhagavatar

Born	Harikesanallur Muthiah Bhagavatar 15 November 1877 Harikesanallur, Tinnevely District, Madras Presidency, British India (Present-day Tirunelveli District, Tamil Nadu, India
Died	30 June 1945 (aged 67)
Nationality	Indian
Occupation	Song composer

Composition

He has to his credit almost 400 musical compositions, the largest among the post-Trinity composers, that included many different types of *Varnams* as well as *Kritis* and *Thillanas*. The songs were on a number of the Hindu pantheon, his patrons. He composed them in four languages – Telugu, Tamil, Sanskrit and Kannada.

Some of the ragams that owe their existence today to this great composer include *Vijaysaraswathi*, *Karnaranjani*, *Budhamanohari* and *Niroshta*. He also popularised *Shanmukhapriya* and *Mohanakalyani*. When someone asked if he could compose something that would appeal to Westerners, he composed the English notes (later popularised by Madurai Mani Iyer).

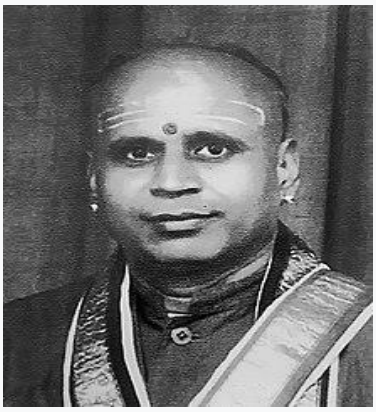
In 1934, Muthiah composed music for Tamil Nadu Talkies then owned by S. Soundararaja for their *Lavakusa*, a film based on the Uttara Ramayana. Bhagavathar initially was very reluctant but was later persuaded by Raval Krishna Iyer, a budding contractor of Madras. Muthiah travelled to Bombay where the film was being made at the Ranjit Studios. He composed 63 songs for the film resulting in the film being renamed as *Sangeetha Lavakusa*.

Composition	***Raga***	***Tala***	***Language***	***Audio Links***	***Other Info***
mAtE malaya-dhvaja pANDya-saHNjAtE	*khammaj*	*Adi*	Kannada	M.S. Subbulakshmi on YouTube	Dharu Varnam
shrI rAja-mAtaHNgi	*Shuddha Dhanyasi*	*Adi*	Telugu		Tana Varnam
"shrI rAjarAjEswari"	*Kapi*	"Misra Chapu"	Sanskrit		"Dharu
Sannuthangi shri Chamundeshwari	Vasantha	Adi	Kannada		Dharu Varnam
manamOhana	Mohanam	Adi	Telugu		Tana varnam

Please visit the web link to know his kritis:

[01]https://www.karnatik.com/co1024.shtml
[02] https://www.indian-heritage.org/lyrics/hmb.html

[13] மாயூரம் விஸ்வநாத சாஸ்திரி
(Mayuram Viswanatha Sastri)

Mayuram Viswanatha Sastri	
	
Background information	
Born	27 November 1893 Therazhundur, Tanjore District, Madras Presidency, British India (Present-day Mayiladuthurai District, Tamil Nadu, India)
Died	31 December 1958 (aged 65)
Genres	Carnatic
Occupation(s)	Composer, Musician and Composer

Introduction

Mayuram Viswanatha Sastri (1893–1958) was a Carnatic music composer. His most remembered composition is the patriotic song "**Jayathi**

Jayathi Bharata Mata". Translated "Victory Victory to Mother India", the song has become a standard among classical singers of South India. This song is one of the 18 songs in his book '**Bharat Bhajan**' which was published in the year 1948 containing songs in praise of Bharat Matha (Mother India) and Mahatma Gandhi. This book was one among his many publications.

Musical Journey

The burning desire in him that he should become a full-fledged musician made him approach Namakkal Narasimha Iyengar for a Vidya guru (teacher). He also had music training under Dasavadyam Venkatarama Iyengar of Devakottai and later under Simizhi Sundaram Iyer. He moved to Madras (Now Chennai) in 1921 and became a professional musician. He was for some time the Harmonium player for dramas enacted by the Madras Secretariat Party and also gave performances on the Harmonium with accompaniments. When A.I.R. (All India Radio) issued a ban on Harmonium in 1940, he gave it up.

From an early age, Sastri had a gift for composing songs. This was mostly in Tamil and dedicated to Lord Murugan. In 1926, Kadalangudi Natesha Shastri published Sastri's first book of songs "**Valli Parinaya Manipravala Satakam**". The Madras Music Academy instituted a Kriti competition in all languages in 1929. A total of 9 competitors had submitted 20 songs. Out of 3 compositions in Sanskrit, 2 of Sastri's compositions were the only songs selected for the top spot. A committee of three judges - Tiger Varadachariar, T. L. Venkatarama Iyer and Jalatharangam Ramaniah Chettiar, adjudged his Sanskrit Kriti "Kamithe Karunanvite" in praise of 'Bharatha Matha' (Mother India) in Todi Raga as the best.

He was awarded a prize amount of Rs.100/-, a princely sum in those days, and was felicitated at a public function for musicians and music lovers. This was just the right opening for him to bring to limelight his composing ability and spurred him to compose more songs.

In 1933, Swami Balananda Sarasvati of Kadirkamam, in Sri Lanka (Ceylon in those days), highly impressed with the devotional character of his songs, helped him to publish the book "**Murugan Pugazh Paamalai**" which contained songs in praise of Lord Muruga . He also gave him the title of "Kantam" (indicating his songs had a magnetic ability to attract audience), the catchword of the song "**Kantamam Kadirkamattanilor**".

He founded the Bhakta Sangita Mandal in 1933, through which mass singing of his songs was conducted, where he taught these songs for free. As years advanced, he applied himself more to composing songs in praise of Lord Muruga and all thoughts of becoming a performing musician receded as his focus towards becoming a composer increased. In 1940, he published the book "**Murugan Madhura Kirtanai**" consisting of 60 songs on Lord Muruga. The book provides a rich repertoire of Tamil songs.

In 1947, a booklet of songs in Tamil for Independence Day 'Desiya Jaya Geetham' was published. It dealt with Khaddar, Gandhiji, Flag salutation,

and so on. In 1948, a booklet of 18 songs in Sanskrit, called "**Bharat Bhajan**", containing songs on Bharata Matha (Mother India) and Mahatma Gandhi, was published. The songs are in simple flowing language, set in well-known Hindustani ragas like Behag, Bhimpalas, Bilaval. Mand and Desh to ensure they are sung all over the country [India].

There are still a good number of songs in the manuscript, both in Tamil and Sanskrit, which Sastri intended to publish such as "**Shiva Shakti Madhura Kirtanai**" and "**Harihara Madhura Kirtanai**". He has composed a set of five songs called "**Balar Pancharatnam**" in Sanskrit, for children that forms a prayer. The manuscript collection also includes 8 songs on Shirdi Sai Baba, which has come out as a CD in 2007.

He was the first person to set the Tirukkural verses to music and he published the first volume containing the Arattupal in 41 songs with Svara notation calling it "**Tirukkural Madhura Kirtanai**". This was published during his lifetime. The ***Sangeet*** Natak Academy in Delhi gave a grant of Rs.1000 for this. Later on, one more volume was published by his younger brother Shri.T. R. Vaithisvaran in 1987. Other volumes of this series are still in manuscripts.

He has also written a few novels and plays of which "Bhakta Jayadeva" and "Chitra Kamini" were staged. Others included Karaikal Ammayar, Virata Parva, Santha Kumari, and Mithra Vijayam.

He was a member of the experts' committee of Annamalai University for two years.

List of Publications

Sr.No	Name of Publication	Number of songs	Language	Year of Publication
1	Valli Parinaya Manipravala Satakam	100 verses	Tamil	1926
2	Murugan Pugazh Paamalai		Tamil	1933
3	Vedapuri Kirtana series 1	4	Sanskrit	1937
4	Murugan Madhura Kirtanai	60	Tamil	1940
5	Bharat Bhajan	18	Sanskrit	1948

6	Tirukkural Madhura Kirtanai	41	Tamil	1958

[14] ಮೈಸೂರು ವಾಸುದೇವಾಚಾರ್ಯ

(Mysore Vasudevacharya)

Mysore Vasudevacharya	
Background information	
Born	28 May 1865 Kingdom of Mysore
Died	17 May 1961 (aged 95)
Genres	Carnatic
Occupation(s)	Composer, lyricist, instrumentalist
Instrument(s)	Vocals

Introduction

Mysore Vasudevacharya (28 May 1865 – 17 May 1961) was an Indian musician and composer of Carnatic music compositions who belonged to the direct line of Thyagaraja's disciples. Vasudevachar's compositions (numbering over 200) were mostly in Telugu and Sanskrit. Some of his most popular kritis include *Broche varevaru ra* in Khamas raga, *Devadideva* in Sunadavinodini, *Mamavatu Sri Saraswati* in Hindolam, *Shankari Ninne* in Pantuvarali, *Bhajare Re Manasa* in Abheri and *Ra Ra Rajeevalochana Rama* in Mohanam. He was a recipient of the civilian honour of the Padma Bhushan.

He is credited with two writings in Kannada, one of them an autobiography called *Nenapugalu* (memories) and *Na Kanda Kalavidaru* (the musicians I

have met) in which he wrote the biographies of many well known musicians. Mysore Vasudevachar also taught in Rukmini Devi's Kalakshetra, (founded in 1936). He was already quite old by then, but thanks to Rukmini Devi he agreed to shift to Kalakshetra. He became the chief musician in Kalakshetra and helped in setting the Ramayana to music. He died in 1961 at the age of 96. He lived a simple and austere life devoted to the study of Sanskrit and music.

S. Rajaram, his grandson worked at Kalakshetra eventually taking charge of the institution at Rukmini Devi's request. Vasudevachar had composed the music for only the first four kandas and it was left to Rajaram to finish the work. An accomplished musician and Sanskrit scholar, he was amongst the few musicians, the sole repository of Vasudevacharya's compositions. S. Krishnamurthy (1922–2015), his other grandson worked at All India Radio and translated his Vasudevachar's memoirs into English. He has also published a memoir of his own.

Composition

He published a large number of his compositions in the book *Vasudeva Kirtana Manjari*. His compositions in Telugu have such sweetness and lilt, and beautifully blend with the tune of the raga as do the Sanskrit compositions, which are mellifluous. His songs reflect his mastery of Sanskrit and show his erudition and scholarship in Sanskrit literature. He considered his insight into Telugu as a gift from Thyagaraja (Thyagaraja's bhiksha). Unlike the Dasa kuta songs, his compositions don't have any Dvaita undertones but many have the words "Paramapurusha Vasudeva" or "Vasudeva" which means the supreme Vasudeva/Lord Vishnu which incidentally is also his mudra or signature.

True to his Vaishnava heritage and the Thyagaraja shishya parampara to which he belonged, most of his compositions are in praise of Lord Rama. In addition to Kritis and Keertanas, he also composed Varnams, Thillanas, Javalis and slokas. His admiration for the trinity of Carnatic music specially Thyagaraja resulted in *Srimadadi Thyagaraja Guruvaram* in Kalyani, *Shri Ramachandra* (a ragamalika) and two other ragamalikas in praise of Muthuswami Dikshitar and Shyama Sastri. Vasudevachar's compositions are thus like sugar candy which gives one instant pleasure and yet lingers on in the mind and heart long after.

Composition	Raga	Tala	Type	Language
Nannubrova rada	*Madhyamavati*	*Adi*		Telugu
Mama hrudaye	*Reetigowla*	*Kanda Jati Tripura tala*		Sanskrit
Marachitive	*Purvikalyani*	*Adi*		Telugu
Bhajana Seyarada Sriramuni	*Dharmavati*	*Rupaka*		Telugu
Broche Varevaru ra	*Khamas (raga)*	*Adi*		Telugu
Vanajaksha- Varnam	*Mandari*	*Adi*		Telugu
Lambodaramavalambe	*Kambhoji*	*Tupamaros*		Telugu

Girija ramana natajana sharana	*Gambhiranata*	*Adi*		Sanskrit
Gokula Nilaya	*Abheri*	*Adi*		Sanskrit
Mamavatu sri sarasvati	*Hindolam*	*Adi*		Sanskrit
Mari Mari Vaccuna Manava Janma	*Kambhoji*	*Adi*		Telugu
Nikela Daya Radu Ramachandra	*Kadana Kutuhalam*	*Adi*		Telugu
Nimishamaina Sri Ramayana Rada	*Sama*	*Adi*		Telugu
Ninne Nammitinayya Sri Rama	*Simhendramadhyamam*	*Misra chapu*		Telugu
Ra Ra Rajeeva Lochana	*Mohanam*	*Adi*		Telugu
vara lakshmi namostute	*Gowrimanohari*	*Rupaka*		Sanskrit
Sri Chamundeshvari	*Bilahari*	*Adi*		Sanskrit
Devi Kamalalaye	*Garudadhwani*	*Adi*		Sanskrit
Shankari Ninne	*Kamavardhini*	*Misra Chapu*		Sanskrit
Bhajare Re Manasa	Abheri	Adi		Sanskrit

[15] நீலகண்ட சிவன்

(Neelakanta Sivan)

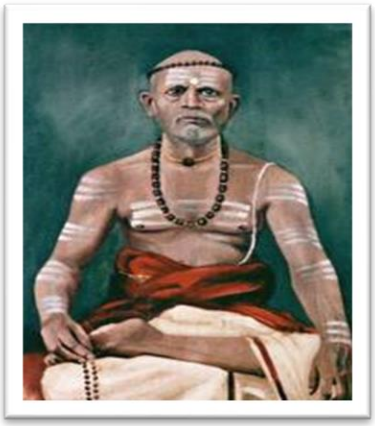
Introduction

Neelakanta Sivan (1839–1900) was an Indian composer of Carnatic music. Although he did not receive any formal musical training, his compositions exhibit deep technical brilliance. Neelakanta Sivan was born in 1839 at Vadiveeswaram, a part of Nagercoil, he stayed at Padmanabhapuram, the capital of the old Travancore. His father, Subramanya Iyer, was an official in Neelakantaswamy temple at Padmanabhapuram. His mother was Alagammal.

He worked as a village magistrate for a few years and left this profession to take up religious practices.

The songs *Sambo Mahadeva Saranam* (raga Bowli); *Ananda nadamaaduvaar Thillai ambalam thannil* (Purvikalyani); *Enraikku Sivakirupai varumo* (Mukaari) *Enna vanthalum naan unnai marapathillai* (Kambhoji); *Oru naal orupozhuthakilum Sivanai ucharikka venum* (Kamas); *Vaa vaa kalaimathi* (Shankarabharanam); *Oraru Mugane* (Reetigowla); *Kadaikkan paaraiyya* (Darbar); and *Sivanai ninai-thu thuthi paadikkol maname* (Kambhoji) are very popular songs in Tamil.

Composition



The first outpourings came in the form of 10 stanzas known as Thiruneelakanta Dasakam (Pandenna pujai yaam saitha payano?), after which he called himself `Neelakanta Daasa'. People who could see divinity in him called him `Neelakanta Sivan.'

He praised Devi Anandavalli in many of his verses: Anandavalli Sathakam, Anandavalli Ashtakam and Anandavalli Chantham. In Thiruneelakanta Botham, he praised Vadiveeswaram as Vadivodu mannumidam Vadiveeswaram and Maathinodu mannudan Vadiveeswarame.

Neelakanta Sivan composed more than 2,000 kirtanas in Tamil. The majority of his compositions are in praise of Lord Siva. But his catholicity is evident from the fact that he considered Lord Siva and Vishnu as equal.

His ragamalika Nathanai nambum pothare in 18 ragas is a rare composition. Neelakanta Sivan visited several temples all over south India and praised the glory of the respective deities, like the Nayanmars of yore. Some, in fact, consider him to be the 64th Nayanmar of Saivism. All the southern kingdoms of those times invited Neela- kanta Sivan and honoured him.

Composition	Raga	Tala	Type	Language
Ananda naTamAduvAr tillai	Purvi Kalyani	Adi	Kriti	Tamil
SambhO mahA dEva SaraNam sri kALadhISa	Bowli	Rupakam	Kriti	Telugu

Please visit the following web links to know more about his kritis:

01]https://www.karnatik.com/co1034.shtml
02]https://shaivam.org/scripture/English-Translation/1169/nilakanta-shivan-composition/#gsc.tab=0
03]https://www.jiosaavn.com/artist/neelakanta-sivan-songs/VX-LrJK2gzQ_
04]https://www.shastras.com/carnatic-music-krithis/neelakanta-sivan/

[16] பட்டணம் சுப்ரமணிய ஐயர்

(Patnam Subramania Iyer)

Patnam Subramania Iyer	
Born	1845 Thiruvaiyaru, Thanjavur, India
Died	31 July 1902 (aged 57)
Occupation(s)	Musician, composer
Known for	Carnatic music
Notable work	Raghuvamsa Sudha, Evari Bodhanna

Introduction

Patnam Subramania Iyer (1845 – July 31, 1902) was a composer and singer of Carnatic music. Subramaniya Iyer followed the traditions of the great composer Tyagaraja. He has left behind almost one hundred compositions.

Subramaniya Iyer was born in Thiruvaiyaru in Thanjavur district of present-day Tamil Nadu. His family had a long history of musical involvement – his father Bharatam Vaidyanatha Iyer was adept at both music and Sastra and his grandfather Panchanada Sastri was the court musician in the court of Serfoji Maharaja of Thanjavur. Subramaniya Iyer learned music from his uncle, Melattur Ganapati Sastri, and later under Manambuchavadi Venkatasubbayyar who was a disciple of Tyagaraja himself.

Subramaniya Iyer spent a long time in Chennapatnam (Chennai). This gave Subramaniya Iyer the prefix to his name. Many of his students such as Mysore Vasudevachar, Poochi Srinivasa Iyengar, Bhairavi Kempegowda

and Tiger Varadachariar became famous composers and vocalists. His neighbour Maha Vaidyanatha Iyer was also a noted musician.

Two of his famous compositions are *Raghu Vamsha Sudha* in raga Kathanakuthuhalam and *Evari Bodhanna* in raga Abhogi.[1] He is known to have used his guru's mudra (signature) *Venkatesa* or variations of the same, in his compositions in Telugu and Sanskrit.

The reigning Maharaja of Mysore, Chamarajendra Wodeyar X, gave him a pair of golden bracelets on two occasions, after singing performances in court.

Composition

He has composed over a 100 pieces, including tana and pada varnas, kritis, tillanas and javalis. He has set a pallavi to the Simhanandana Tala, the longest tala. He used the mudras Venkateswara, Adi Venkateswara, Varada Venkateswara, Sri Varada Venkateswara or Venkatesa. He is credited with the creation of the raaga Kathana Kuthuhalam.

Subramanya Iyer could grip any kind of raga, whether it is a popular or a rare raga. `Kadianakutuhalam` raga was given a proper shape by him and his composition in this raga is the all-time favourite `Raglmvamshasudhambiidlri`. He had a good grab on various `talas` also, which ranged from the `Adi` tala to the `Jhampa` tala.

Subramanya Iyer took up his guru`s tundra, Venkatesa and variations of the same. Most of his compositions were similar to that of Tyagaraja. According to the specialists, in case of the `mudra` (signature), many of his songs were confused as that of Tyagaraja. Some of his ardent disciples have star status in the area of Carnatic music. These include, Mysore Vasudevacharya, Poochi Srinivasa Iyengar, M.S. Ramaswami and the Enadi sisters. Patnam Subramanya Iyer left this worldly abode on July 31, 1902 leaving behind some talented disciples of him.

Varnams

Composition	***Raga***	***Tala***	***Language***	***Audio Links***
Evari Bodhanna	*Abhogi Varnam*	*Adi*	*Telugu*	KJ Yesudas- https://www.youtube.com/watch?v=7cdTmdoa420&feature

Valachi Vacchi	*Navaraga malika*	*Adi*	*Telugu*	NCS Ravali – https://www.youtube.com/watch?v=oUi-uYpH4jI
MarachiTlunDe	*Begada*	*Ata*	*Telugu*	
Era Napai[2]	*Hanumatodi*	Adi	*Telugu*	KJ Yesudas- https://www.youtube.com/watch?v=PKlAd6SAhVE&feature

Krithis

Composition	***Raga***	***Tala***	***Language***
maravakavE O manasaa	*Shyaamaa*		*Telugu*
mari vEre dikkevarrayya rAmA	*Shanmukha Priya*	*Adi*	*Telugu*
mari vere dikkevvaru	*Latangi*	*Khanda Chapu*	*Telugu*
ninnu jeppa kAraNamEmi	*mandAri*	*Khanda Chapu*	*Telugu*
pancha nadISa pAhimAm	*pUrNa chandrika*	*rUpaka*	*Sanskrit*
pari dAnamitchhitE pAlintuvEmO	*Bilahari*	*Khanda Chapu*	*Telugu*
raghu vamsa sudhAmbudhi chandra SrI	*kadana kutUhalam*	*dESa-Adi*	*Sanskrit*
inca dhaya raalEdA	*cakravaakam*	*Adi*	*Telugu*
varamulosagi brOchuTa nIkarudA	*kIra vANi*	*rUpaka*	*Telugu*
Manavi Che KonavayyA	Sarasangi	RUpakam	*Telugu*

Please visit the following for more information:

01]

https://www.karnatik.com/co1041.shtml

02]

https://www.exoticindiaart.com/book/details/sree-patnam-subramanya-iyer-with-notation-uaf976/

03]

https://www.exoticindiaart.com/book/details/patnam-subramanya-iyer-beacon-light-among-post-trinity-composers-with-notation-nal558/

[17] சுத்தானந்த பாரதி

(Shuddhananda Bharati)

Shuddhananda Bharati	
Shuddhananda Bharati when he was about 80 years old	
Personal	
Born	11 May 1897 Sivaganga
Died	7 March 1990 (aged 92) Sholapuram near Sivaganga
Religion	Hinduism

Introduction

Kavi Yogi Maharshi Shuddhanadha Bharati born on 11th May 1897 was a Divine Poet, a Great Yogi and a freedom fighter. As a boy of eight years, the Divine Force descended upon him as he embraced the Holy Feet of Sri Meenakshi Amman, in the temple at Madurai, Tamil Nadu. In the wake of

that Grace, he made his life-long spiritual pilgrimage with song-thrills, acquiring wisdom through meditation and association with Great men of his times. A mysterious saint in the Himalayas Gnana Siddha initiated him in Mahaturya Samadhi, the highest plane in spiritual development. His intimate contacts with Ramana Maharshi, Shirdi Sai Baba, Siddharudar, Sri Aurobindo, Mother, Sri Seshadri Swamigal and Avatar Meher Baba influenced his spiritual pursuit.

He was a tireless volunteer of the Indian National Congress during the freedom struggle and had contacts with Great Leaders like Lokmanya Tilakji, Gandhiji, Nethaji, V.V.S.Ayyar, V.O.C Chidambaram pillai (the first Indian to sail a commercial ship against the British), Poet Subrahmanya Bharati, Subramania Siva, M.N.Roy, Raja Mahendra Pratap and Shenbagaraman.

He served as an editor for `Swarajya' (Tamil), `Bala Bharati', `Iyarkkai' (Nature in Tamil), and `Samarasa Bodhini'. He campaigned against evils of untouchability, Liquor and slaughter of animals in the name of God. His Holiness Sri Narasimha Bharati, Sankaracharya of Sringeri gave him the titles- `Kavi Yogi' and `Bharati', Shri Sivananda conferred on him the title `Maharshi'.

Kaviyogi spent 20 years in silence at the Aurobindo Ashram, Pondichery. He wrote hundreds of books in Tamil, French, English, Sanskrit, Hindi and Telugu. His Magnum Opus, `Bharata Sakti Mahakavyam', fetched him after long years, the first `Raja Rajan Award' for best Tamil literature, constituted by the Tanjore Tamil University.

He mastered all the Yogic Sadhanaas and synthesized the best in every system of Yoga and Religion in what he called ***SAMA YOGA (Religion of Equality) or Spiritual Socialism***. His SamaYoga recognizes the synthesis of Yoga and Science, vital for upliftment of human race. He traveled all over the world several times and spread his ideals and India's celebrated culture and values. He established Yoga Samaj Centers at Vadalur and Chennai and published his books. He founded the ***Shuddhananda Bharati Desiya Vidyalayam High School*** in Sholapuram village, near Sivagangai, Tamilnadu. He lived in Sholapuram during his last years guiding the samaj and the school. He attained **Maha Samadhi on 7th March 1990.** Kaviyogi, during his life was ever healthy, smiling, simple and active.

Contribution

Bharati wrote over 250 published works: 173 in Tamil, fifty in English, ten in French, four in Hindi and three in Telugu. He was also conversational in Sanskrit, Kannada, Malayalam and Urdu. He is the first translator to have done both verse and prose renderings of the *Tirukkural* into

English. He also translated the novels of Victor Hugo, the plays of Moliere and Racine, and Dante's *Divine Comedy* into Tamil. In his magnum opus *Bharata Shakti*, Bharati describes his ideal of "One humanity living in communion with a single God in a world transformed". The full work includes epic texts, lyrical dramas, operas, comedies, pastoral novels, news, biographies, comments on illustrated works, essays, poems in French corrected directly by the Mother, Sacred Odes, walks, Rondels and triplets. For this work, Bharati received the Raja Rajan Award from the Tamil University in Tanjore in 1984, conferring upon him the title of Doctor of Literature.

His autobiography, *The Pilgrim Soul* includes encounters with well-known personalities of the past century, including Annie Besant, Sri Aurobindo, Meher Baba, Shirdi Sai Baba, V. V. S. Aiyar, Sringeri Sharada Peetham, Ramana Maharshi, C. V. Raman, Subramanya Bharathi, Sivananda, Romain Rolland, Jean Herbert and others.

Please visit the following web sites for his compositions:

01] https://www.karnatik.com/co1046.shtml

02] https://gaana.com/artist/suddhananda-bharathi

03] https://wynk.in/music/artist/shuddhananda-bharati/wa_4yai5VZxgg

04] https://www.meherbabatravels.com/personalities/swami-shuddhananda-bharati/

05] https://www.shuddhanandabharati.ch/index02.htm

06]https://nama.co.in/keerthana/bhagavatha_detail.php?bhaid=OTk%3D

[18] எம்.டி.இராமநாதன்

(MD Ramanathan)

Introduction

Manjapara Devesa Bhagavathar Ramanathan (20 May 1923 – 27 April 1984) was a Carnatic music composer and vocalist who created a distinctive style of singing rich in Bhava and Laya. He was considered for the Madras Music Academy's Sangeetha Kalanidhi award in 1983.

MD Ramanathan was born in Manjapra, Palakkad District, Madras Province (now Kerala), India on 20 May 1923, as the son of Devesa Bhagavathar and Seethalakshmi Ammal. His father Devesa Bhagavathar was a music teacher by profession. Ramanathan did his schooling in Palakkad and graduated with a BSc degree in Physics from Victoria College,

Palakkad. On completion of his studies, he traveled to Madras along with his father to improve his musical talents.

During the same time, Rukmini Devi Arundale initiated a new course on *Sangeeta Siromani* at Kalakshetra. Ramanathan auditioned for the course and was the only student to be selected for the first batch commencing in 1944. Soon, he emerged as Tiger Varadachariar's favorite and was his closest disciple when the latter died in 1950.

After his graduation, Ramanathan continued as an assistant to his guru and later became Professor of Music at Kalakshetra. He also served as the Principal of the College of Fine Arts at Kalakshetra.

For his contributions to music, Ramanathan was awarded the Padma Shri by the Government of India in 1974 and the Sangeet Natak Akademi Award in 1975. He received the Kerala Sangeetha Nataka Akademi Award in 1966.[1] The Indian Fine Arts Society bestowed upon him the title of 'Sangeetha Kalasigamani' in 1976. He also served as a member of the Madras Music Academy's Experts Committee. He was also considered for the Academy's Sangeetha Kalanidhi award in the 1983–84 season though he did not get the award.

Composition

Ramanathan was known for his unique style of singing. In addition to having an extremely deep, booming voice, he rendered songs at an extremely slow pace, thereby allowing ample time for the listener to catch every phrase of a composition and gauge its meaning. He also sang with adequate *bhava* or expression. Ramanathan has sung in most Carnatic music ragas such as *Sahana*, *Sri*, *Anandabhairavi*, *Reethigowla* and *Yadukula Kambhoji*. Other favorite ragas of his include *Kedaram*, *Kambhoji* and *Hamsadhwani*. As he himself once admitted, his *Vilambita Kaala Gaanam* renderings during Kathakali dances had influenced his music and style of singing. Though Ramanathan is identified with his "trademark" slow pace of singing, he did include a few relatively brisk renderings in his concerts off and on.

His style of rendering was very different from the rather brisk style of rendering that had become quite popular then. Due to this, he also received a fair share of criticism from some music critics. During the rendering of krithis, he sometimes made alterations and embellishments to the lyrics.

One highlight that his rasikas would always remember is starting the krithi from the *anupallavi* and then going to the *pallavi*.

Ramanathan composed more than 300 songs in carnatic music in Tamil, Telugu and Sanskrit. He used the word *Varadadasa* as his mudra, in respect for Tiger Varadachariar, his teacher. Some of his famous compositions are:

Krithi	**Ragam**	**Talam**	**Language**
Anaimakhkattanai	Manirangu	Misra Chapu	Tamil
Aparadhamulellanu	Gowrimanohari	Adi	Telugu
Bhaja Bhaja Manuja	Behag	Adi	Sanskrit
Bharatesanute	Arabhi	Misra Chapu	Sanskrit
Brindavanaloka	Kalyani	Adi	Telugu
Brochudaku Samayaide	Begada	Rupaka	Telugu
Dandapani	Ramapriya	Rupaka	Telugu
Dari Neevale	Begada	Rupaka	Telugu
Dharmavati	Dharmavati	Rupaka	Telugu
Durgadevi	Sri	Adi	Sanskrit
Emdukichapalamu	Purvikalyani	Adi	Telugu
Ennakutram cheideno	Huseni	Adi	Tamil
Gajavadana	Hamsadhvani	Rupaka	Sanskrit
Gurucharanam	Kannada	Adi	Sanskrit
Guruvaram Bhaja Manasa	Dhanyasi	Rupakam	Sanskrit
Hariyum Haranam	Atana	Rupakam	Tamil
Janani Natajana paalini	Sankarabharanam	Roopakam	Sanskrit
Sagara shayana vibho	Bagesri	Adi	Telugu
Thillana	Kāpi	Misra Chaapu	Sanskrit
Tyagaraja Gurum	Kedaram	Rupakam	Sanskrit
Velavane unakku	Sahana	Adi	Tamil
Vighnaraja nannu	Shreeranjani	Adi?	Telugu

Please visit these web links to listen him singing:

01]

https://www.youtube.com/watch?v=nNnxNZ3Oc0o&ab_channel=%E0%A4%A8%E0%A4%BE%E0%A4%A6%E0%A4%AD%E0%A5%83%E0%A4%99%E0%A5%8D%E0%A4%97N%C4%81dabh%E1%B9%9B%E1%B

9%85ga **[Music Academy 21.12.1966]**

02]

https://www.youtube.com/watch?v=XPqhOO6MlB4&ab_channel=%E0%A4%A8%E0%A4%BE%E0%A4%A6%E0%A4%AD%E0%A5%83%E0%A4%99%E0%A5%8D%E0%A4%97N%C4%81dabh%E1%B9%9B%E1%B9%85ga **[Music Academy 21.12.1964]**

03]

https://www.youtube.com/watch?v=-G0n8_kYfVE&ab_channel=RajuAsokan **[in 1971]**

[19] ಕನಕದಾಸ

(Kanakadasa)

Kanaka Dasa	
Personal	
Born	Thimmappa Nayaka 3 December 1509 Baada, Shiggaon, Vijayanagara Empire (present-day Haveri District, Karnataka, India)
Died	1609 (aged 100) Kaginele, Byadagi Taluk (Haveri District)
Religion	Hinduism
Parents	• Beerappa (father) • Bachchamma (mother)

Occupation	Ruler, saint, poet, philosopher, composer
Order	Haridasa (Dasakuta)
Philosophy	Vaishnavism

Introduction

Kanaka Dasa (1509–1609) was a Haridasa saint and philosopher, popularly called Daasashreshta Kanakadasa. He was a renowned composer of Carnatic music, poet, reformer and musician. He is known for his keertanas and ugabhoga, and his compositions in the Kannada language for Carnatic music. Like other Haridasas, he used simple Kannada and native metrical forms for his compositions.

Kanaka Dasa was born into a Kannada Kuruba (shepherd) Hindu family in Baada village,

near Bankapura in Karnataka, and was a warrior at the Bankapura fort. He was taught by Srinivasacharya. As a child, he became an expert in "tarka", "vyakaran", and "mimamsa". Based on one of his compositions, it is interpreted that he was seriously injured in battle and took to the practice of chanting the name of Lord Hari. A beggar appeared to Kanaka Dasa, and Kanaka asked who he was. The beggar responded that Kanaka called to him. Kanaka Dasa understood the beggar to be Lord Hari (Krishna) Himself. Lord Hari offered to give Kanaka Dasa three wishes. Lord Hari first asked if Kanaka wanted treasures. Kanaka Dasa refused, but asked for the following, 1) To be healed of all his injuries, 2) For Lord Hari to appear whenever Kanaka Dasa called for Him, and 3) To give darshan in His Original Form. The Lord granted these wishes. Upon seeing Lord Hari in His Original Form, Kanaka Dasa became mesmerized. After this incident, Kanaka abandoned his profession as a ksatriya (warrior) and devoted himself to composing music, writing literature and explaining philosophy to the people about Sri Hari. His early spiritual works include poems such as "Narasimha Stotra", "Ramadhyana Mantra", and "Mohanatarangini".

Composition

Kanakadasa wrote about 240 Carnatic music compositions (*kirtane*, *ugabhogas*, *padas*, and philosophical songs) besides five major works. Around 100 songs in Kannada and 60 songs in English are published in popular books.

- Nalacharithre
- Haribhakthisara
- Nrisimhastava
- Ramadhanyacharithe, a rare work on class struggle
- Mohanatarangini

Please visit these web links to know more about him:

01]
https://static.hlt.bme.hu/semantics/external/pages/Rta/en.wikipedia.org/wiki/Kanaka_Dasa.html
02]
https://www.jiosaavn.com/featured/kanaka-dasa----bhaktigeethegalu-top-50/7rjPSGCdgZ7c1EngHtQQ2g__ **[Songs]**
03]
https://www.youtube.com/watch?v=MqIeLrE5glo&ab_channel=AnandAudioDevotional **[Kanakadasa Jayanthi Special]**

Please visit this web link to watch the Film, "Bhaktha Kanakadasa":

https://www.youtube.com/watch?v=Pu5jhI8Tigo&ab_channel=SRSMediaVision%7CKannadaFullMovies

[20] பூச்சி ஸ்ரீனிவாச ஐயங்கார்

(Poochi Srinivasa Iyengar)

Introduction

Poochi Srinivasa Iyengar (1860 - 1919), whose real name was **Ramanathapuram Srinivasa Iyengar**, was a singer and composer of Carnatic music. He was born in Ramanathapuram in Tamil Nadu on August 16, 1860. He studied music under Patnam Subramania Iyer (1845 - 1902), a singer of Carnatic music and came in the sishya parampara of

Saint Thyagaraja. He had a large number of disciples, of whom the most popular was Ariyakudi Ramanuja Iyengar. He composed over 100 songs and used the *mudra* *Srinivasa* in his compositions. He died on July 20, 1919.

"The appellation 'Poochi' (पूच्चि/பூச்சி) meaning 'insect' is rather strange. There are surmises that his raga elaboration resembled the humming of a beetle, or that he used to apply sandal paste on his body and the Tamil word 'Poochu' had become 'Poochi', or that he was known for his tireless activity like the bee.

Composition

Poochi Iyengar became a versatile composer in the true Patnam tradition for he created tana varnams, a pada varnam, kritis, javalis, tillanas, kavadi chindus and at least one ragamalika. His tillanas are historically interesting for some of them are dedicated to the rulers of Mysore, Ramnad and Sivaganga. Besides these, for the Coronation Darbar of King George V in Delhi in 1911, he composed a song Satatamu Brovumayya in raga Todi as a prayer to Lord Rama to protect the new king and this was awarded a gold medal at the Muthialpet Sabha of Madras. While many of his songs are dedicated to Rama, there are some in praise of Lord Venkateswara of Tirumala of which one, Anudinamu (Begada) is presented here. His mudra being Srinivasa, it was perhaps very appropriate that several of his varnams were dedicated to Lord Vishnu as in the Ananda Bhairavi piece in this album. His Parthasarathy (raga Madhyamavati) is dedicated to the deity in Triplicane. Perhaps the most famous song of Poochi Iyengar is Saraguna Palimpa in raga Kedara Gaula. It is said he composed it as a prayer when he was afflicted by an injury in his leg.

Among his compositions there is a rare song in praise of Sita, the consort of Rama (Paripalayamam Padmasane in raga Harikamboji). He also composed a song, Sadguru Swamiki in raga Ritigaula in praise of Tyagaraja and his disciple Bangalore Nagarathnamma (1878-1952) would begin her Aradhana to Tyagaraja in Tiruvayyaru with this song.

Composition	Raga	Tala	Type	Language	Other Info

ninnu kOri yunnAnu rA nikhila lOka nAyakA	Mohana	Adi	Tana Varnam	Telugu	
Vanajakshiro	"Kalyani"	"Adi Talam"	"Varnam"	"Telugu"	
nera nammithi naiyanithya muga ninnu	Kanada	Ata	Ata Talam Varnam	Telugu	
sAmajavaradA	suddha sAvEri		kriti	Telugu	
sadguru svAmiki	Ritigowlai		kriti	Telugu	Kriti on Tyagaraja
saragu na pAlimpa samayamu rA nIku	Kedaragaula	Adi	Kriti	Telugu	
parama pAvana rAmA pApa vimOcanA	Purvi Kalyani	Adi	Kriti	Telugu	
shrI raghukula nidhim	Huseni	Adi	Kriti	Telugu	
Sami Ninne	Hindolam	Adi Talam	Varnam	Telugu	
Sami Ninne	Narayani	Adi Talam	Varnam	Telugu	
Nee Padamule Gathiyani	Navarasa Kannada	Adi Talam	Krithi	Telugu	

Please visit these web sites to listen/know his songs:

01]

https://www.karnatik.com/co1043.shtml

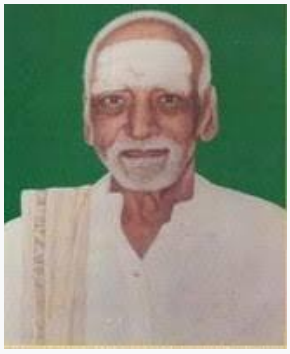
02]

https://nama.co.in/keerthana/bhagavatha_detail.php?bhaid=NDUw

[21] பாபநாசம் சிவன்

(Papanasam Sivan)

Papanasam Sivan



Born	Raamayya Sivan 26 September 1890 Polagam, Thanjavur district, Tamil Nadu
Died	1 October 1973 (aged 83)
Occupation(s)	singer, composer

Introduction

Papanasam Sivan, as he has come to be known was neither from the town of Papanasam nor his real name was Sivan. Born in a small village "Polagam", Tanjore district, to the couple Ramamrutham Iyer and Yogambal he was named Ramiah. During his days of going from place to place and singing before deities of famous shrines, when a great philanthropist rasika Sambasiva Iyer heard him sing in a Shiva Temple one day, in Ganpathi Agraharam, Tanjore, moved by his music and demeanor, he exclaimed to his friends that "Lord Shiva" Himself has descended on earth. The name christened in admiration has come to stay forever. A vaagyeyakaara (composer-performer) of high merit he lives through his exquisite yet very musically well-structured compositions soaked in simple pure devotional content and of high musical value.

At the turn of 19th century, a great many musicians were already soaked in the beauty of music of 18th century trinity most especially that of Saint Tygaraja who had left a huge legacy of disciples that spread his works through the lineage of their disciples all over South India. The beautiful compositions of Trinity and a lot of other composers, and the emerging "Sabha" culture brought in new awareness and appreciation among the new generation of music enthusiasts and rasikas alike.

As a composer "*Sivan ranks with the great giants who followed the trinity in the middle of the ninetheenth century*". He did not use any lexicon or dictionary for choosing rhyming words. Almost all eminent vidwans of yester years, viz. Ariyakuri Ramanuja Iyengar, Maharajapuram Vishwanatha Iyer, Chembai Vaidyanatha Bhagavathar, Musiri Subramania Iyer, Semmangudi Srinivasa Iyer and others have sung numerous compositions of Sivan in their performances. Sivan's compositions cover a wide gamut of songs ranging from varnams, krithis, and operas to padhams and javalis. His daughter Dr.Rukmini Ramani has published his

compositions in book form. Six volumes of his compositions have been published so far.

His Compositions

Composition	Raga	Tala	Type	Language
Abayaambikaaramani	*sankarabharanam*			
Adimalarinaiyallaal	*pharaju*			
amba Nee irangayenil	*Atana*	'adi'		
Ambikaye	*Kharaharapriya*	*Adi*	*Varnam*	*Tamil*
Andavane	*Shanmukhapriya*			
Alavillaiye	*mukhaari*			
Anbilaiye	*kamaas*			
Balakrishna	*Dhanyasi*			
Candra kalaavadamsam	*sankarabharanam*			
Chittham Iranga	*shahana*	'Misra Chapu'		
Cittam magizhvittidudu	*bilahari*			
Dasarataatmajam	*Poorvi Kalyani*			
Dayavillaya Dayalo	*Kharaharapriya*			
Devi paadam paninden	*Hanumatodi*			
Devi Neeye Thunai	*Keeravani*			
Dharma samvarttani taaye	*Nata*			
Durgaalakshmi saraswati	*aarab, yamunaa kalyaani*			
Eesane inda	*chakravakam*			
Enadhu Manam	*Harikambhoji*			
Enda vidamum	*mukhaari*			

Ennatavam seydane yesodaa	*kaapi*	Adi		Tamil
Gangaiyani	*hanumatodi*			
Gajavadana karunaa	*shree ranjani*	'adi'		
Gowri Manohara Karunakara	*gowrimanohari*			
Guruvaayoorappa	*Chakravakam (raga)*			
Ihapara menumeru	*simhendramadhyamam*			
Inbamenbadilaiye	*Kanada*			
Kaana kan kodi	*kambhoji*			
Kaanarasamudan	*begada*			
Kaartikeya gaangeya	*hanumatodi*			
Kaa vaa vaa	*Varaali*	'adi'		
Kadaikkan nokki	*hanumatodi*			
Kadaikkan paarvaiyadu	*kamaas*			
Kali teerumo	*hanumatodi*			
Kallaada ezhaiyallavo	*saveri*			
Kanindarul purindaal	*kalyani*			'Tamil'
Kanmana murugacceyya	*Surutti*			
Kannan madhura idhazhai	*Bhimpalas*			'Tamil'
Kapali	*mohanam*			
Karpagaambike	*bilahari*			
Karpagaambikai Nee Allavo	*Behag*			
Karpagame	*Madhyamavati*			
Karunai Varumo Enrenginen	*Charukesi*	'Adi'	'Carnatic'	'Tamil'
Ksheera Saagara Sayee	*Purvi Kalyani*			
Kumaran taal	*yadukula kaambhoji*			
Kunran kudi	*hanumatodi*			
Maa ramanan	*hindolam*			
Maal marugaa	*Vasantha*			
Mahalakshmi Jaganmathaa				
Mahaaprabo shree	*arabhi*			
Malarinai tunaiye	*Reetigowla*			'Tamil'
Maname kanamum				
Mariyaadai taano	*dhanyasi*			
Marundalittarul	*gowla*			
Mayil vAhanA –	*mohanam*			*Tamil*
Mulaadhaara murthe	*hamsadhvani*			*Tamil*
Naamamuravu	*Darbar*			
Naan oru vilayaattu bommaiyaa	*navarasa kannada*			

Naaraayana divya naamam	mohanam			
Nee arul puriya vendum	*keeravani*			
Nee gadiyaladu	*bhairavi*			
Neeyallavo	*kamavardani*			
Nekk-urugi	*abhogi*			
Ninai maname	*anandabhairavi*			
Paadamalare tanycam	*kedaram*			
Paamalai inai undo	harikambhoji			
Paarvati naayakane	*shanmukhapriya*	'adi'		
Padamalare gaiyena	*mayamalavagowla*			
Padumaabhan marugaa	*nagasvaravali*			
Paraamukham enaiyaa	*kharaharapriya*			
Paraashakti jananee	*hamsadhvani*			
Paraatpara	*vachaspati*			
Parpala porpani (kanni)	*kamaas*			
Patita paavana raama	*hanumatodi*			
Piravaa varam	*latangi*			
Piraviyadanaar	*sahana*			
Raadhaa mukhakamala	*hindustani kapi*			
Raagagopaala devaadi devane	*hanumatodi*			
Raamam bhajata	*shree*			
Saamagaana lolane	*hindolam*			
Saamaja vara gamana	*madhyamavati*			
Saa sapaa nabonipaa	*hamsadhvani*			
Sada siva kumara	*Shuddha Saveri*			
Senthil aandavan	*Kharaharapriya*	*roopaka*	Kriti	Tamil
Sharanam ayyappaa	*mukhaari*			
Sharavana bhava guhane	*madhyamavati*			
Sharavana Bhava Enum	*Shanmugapriya*			
Singara velavan vandhan	*Anandabhairavi*	*Adi*	*Keerthanam*	*Tamil*
Sivagangaa nagara	*Punnagavarali*			
Sivakaama sundaree jagadamba	*mukhaari*			
Sivakaama sundaree jagadamba	*Surutti*			
Shree ganapatiye	*deva manohari*			
Shree shrI vallI dEva sEnApatE	*Natabhairavi*			
Shree maadhavaa	*Behag*			
Sreenivaasa tava	*kharaharapriya*			

Shreenivaasa tiruvenkata	*hamsanandi*			
Shreeraaman ravikulasoman	*narayana gowla*			
Shree shhanmukam	*bhairavi*			
Shree vaataapi ganapatiye	*sahana*			
Sikkal meviya	*kambhoji*			
Sollu paapaa (paapaa kanni)	*mukhaari*			
Sopana Vazhvil Sivakavi	*mukhaari*			
Sree valli deva sena pathe	*Natabhairavi*			
Swaamy sharanam	*anandabhairavi*			
Swami Nan Undran	*Nattakurinji*	'Adi'		
Swaami unran caranam	*bilahari*			
, Swamikku Sari Evare	*Kedaragaula*			
Taamasam en swaamy	*hanumatodi*			
Taaye ezhaipaal	*bhairavi*			
Tanigai valar	*todi*			
Tattvamariya taramaa	*Reetigowla*			
Tinameede natriname	*bhupalam*			
Tirukkumaranaa yavadarittaar	*sankarabharanam*			
Tiruvalar mayilaiyun (kanni)	*kamaas*			
Tiruvazhundoor vaazh	*dhanyasi*			
Tunai purindarul	*shuddha hindolam*			
Unadu dayai enai	*kamavardani*			
Undenru urudi	*harikambhoji*			
Undu kuladeivaraaman	*hanumatodi*			
Unnaiyalla vere gatiyillai	*Kalyani*	'Adi'		
Unnaittudikka	*kuntala varaali*			
Un paadame	*Punnagavarali*			
Vaanor vanangu	*anandabhairavi*			
Vandadellaam varattum	*huseni*			
Vaayu Kumaaran	*kalyani*			
Swami Nan Undan Adimai	*Nattakurinji*			

Filmography

- *Sita Kalyanam* (1935)
- *Pavalakkodi* (1934)
- *Naveena Sadaram* (1935)
- *Naveena Sarangadhara* (1936)
- *Kuchela* (1936)

- *Chinthamani* (1937)
- *Sevasadanam* (1938)
- *Yayathi* (1938)
- *Mathru Bhoomi* (1939)
- *Sivakavi* (1943)
- *Haridas* (1944)
- *Pankajavalli* (1947)
- *Kannika* (1947)
- *Bilhana* (1948)
- *Naattiya Rani* (1949)
- *Ambikapathy* (1957)

Please visit these web sites to listen/know his songs:

http://www.carnatica.net/composer/papanasamsivan.htm

https://www.karnatik.com/co1008.shtml

https://worldmusiccentral.org/2006/09/18/the-life-of-papanasam-sivan/

https://www.swathithirunal.in/composeres/papanasam.htm

https://highonscore.com/papanasam-sivan-the-tamil-revolution-of-carnatic-music-1/

https://www.parrikar.org/carnatic/sivan/

[22] ஆண்டாள்

[Andal]

ஆண்டாள்

பிறப்பு	7 அல்லது 8-வது நூற்றாண்டு ஸ்ரீவில்லிபுத்தூர்
இறப்பு	ஸ்ரீரங்கம், திருச்சிராப்பள்ளி
இயற்பெயர்	கோதை
சமயம்	இந்து மதம்
தத்துவம்	ஸ்ரீ வைணவம்

Introduction

Andal (Tamil: ஆண்டாள்),also known as **Kothai**, **Nachiyar,** and **Godadevi**, was the only female Alvar among the twelve Hindu poet-saints of South India. She was posthumously considered an avatar of the goddess Bhudevi. As with the Alvar saints, she was affiliated with the Sri Vaishnava tradition of Hinduism. Active in the 8th-century, with some suggesting 7th-century, Andal is credited with two great Tamil works, *Thiruppavai* and *Nachiyar Tirumoli*, which are still recited by devotees during the winter festival season of Margali. Andal is a prominent figure for women in South India and has inspired several women's groups such as Goda Mandali.

Early Life

The life history of Andal tells us that a person named Vishnucitta found her, as a little baby girl, under a Tulsi plant in the temple garden of Srivilliputtur. He gave her the name of Goda, meaning 'the gift of Earth'. Vishnucitta brought her up in an atmosphere of love and devotion towards the Lord. The intensity of her love and dedication towards the Lord grew so much that she decide to marry Sri Ranganatha, a form of Lord Vishnu.

Unusual Behaviour

As per Andal biography, as she grew, her determination to marry Lord Ranganatha also increased. She also started making a unique offering to the Lord. She used to wear a flower garland first herself and then offer it to God. As an explanation, she said that first wanted to see whether the garland looked good or not by

wearing it herself and looking in the mirror. Only after she was convinced that the garland looked nice, did she offer it to God.

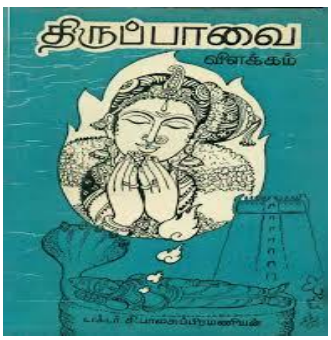
One day, her father saw her doing this and admonished her from repeating this act. Goda made a new garland for the Lord. It is said that the same night, Vishnucitta received a vision from the Lord, who told him that He heartily accepted Goda's offerings. From that day onwards, Goda came to be known as "Andal", the girl who "ruled" over the Lord.

Marrying the Lord

As Andal reached the marriageable age of 15, her father asked her to get married. She replied that she would marry only Sri Ranganatha. It is believed that after this incident, Vishnucitta again received a divine vision, in which the Lord instructed him to send Andal to Sri Ranganatha Temple. At the same time, the priests at Sri Ranganatha Temple also received a vision where the Lord ordered them to prepare for the marriage. It is said that after reaching Sri Ranganatha Temple, Andal married the Lord.

Andal's Poetry

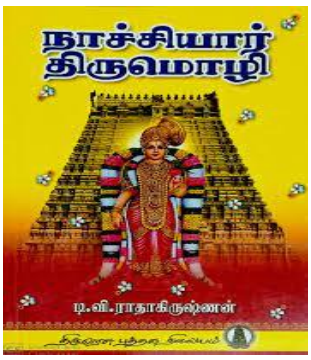
Andal composed two works in her short life. Both are in Tamil and are unique in their literary, philosophical, religious, and artistic content. Her contribution is even more remarkable considering that she was a teenage girl when she composed these poems, at a time when there is no other record of Tamil women composing poetry . Far from being the prattlings of a youngster, Andal's verses display a literary and religious maturity far beyond her years.



Her first work is the **Tiruppavai,** a poem of thirty verses in which Andal imagines herself to be a cowherd girl during the incarnation of Lord Krishna. She yearns to serve Him and achieve happiness not just in this birth, but for all eternity, and describes the religious vow *(pavai)* that she and her fellow cowgirls will take for this purpose.

The second is the **Nacciyar Tirumoli**, a poem of 143 verses. **Tirumoli,** literally meaning "sacred sayings", is a Tamil poetic style in which the work is composed. "Nacciyar" means goddess, so the title

means "sacred sayings of our Goddess." This poem fully reveals Andal's intense longing for Vishnu, the Divine Beloved. Utilizing classical Tamil poetic conventions and intermixing stories from the Sanskrit Vedas and Puranas, Andal creates imagery that is quite possibly unparalleled in the whole gamut of Indian religious literature.



The impact of these works on the daily religious life of the South Indian has been tremendous. Just like the Ramayana, people are never tired of listening to the Tiruppavai. The poem itself is recited with great religious fervor by women, men, and children of all ages, particularly in Tamil Nadu. The daily services in most Vaishnava temples and households include its recitation.

Both of these works, particularly the Tiruppavai, have been commented on extensively by innumerable scholars in a number of languages over the centuries. Today, we are fortunate to have many translations of the Tiruppavai in Western languages which make these poems available to an even wider audience.

During the month of Margali (December-January), discourses on the Tiruppavai in Tamil, Telugu, Kannada, Hindi and English take place all over India.

Please visit these web links to know MORE!

https://www.iloveindia.com/spirituality/gurus/andal.html

https://ramanuja.org/sv/alvars/andal/

https://en.wikipedia.org/wiki/Andal

https://ta.wikipedia.org/wiki/%E0%AE%86%E0%AE%A3%E0%AF%8D%E0%AE%9F%E0%AE%BE%E0%AE%B3%E0%AF%8D

https://www.youtube.com/watch?v=DYbARzQhGn0&ab_channel=TrendyTamili

https://www.dinamani.com/editorial-articles/special-stories/2020/oct/08/tamil-poet-andal-3478920.html

https://tamil.oneindia.com/astrology/news/srivilliputhur-andal-how-marry-lord-vishnu/articlecontent-pf287822-308116.html

Goddess Andal
சூடிக்கொடுத்த சுடர்கொடி ஆண்டாள்
நாச்சியாரின் வரலாறு

ஆக்கு விளக்கெரியக் கோட்டுக்கால் கட்டில் மேல்
மெத்தென்ற பஞ்ச சயனத்தின் மேலேறி
கொத்தலர் பூங்குழல் நப்பின்னை கொங்கை மேல்
வைத்துக் கிடந்த மலர்மார்பா! வாய் திறவாய்
மைத்தடங் கண்ணினாய்! நீயும் மணாளனை
எத்தனை யேலும் பிரிவாற்ற கில்லாயால்
ஆத்துமனோ கதகேலோர் எம்பாவாய்.
திருப்பாவை பாடல் —18

ஸ்ரீவில்லிபுத்தூர் ஆண்டாள் கோவில் வரலாறு
" சூடிக்கொடுத்த சுடர்கொடி "
கோதையானவள் ஆண்டாள் ஆன கதை

[23] மாணிக்கவாசகர்

[Manickavasagar]

மாணிக்கவாசகர்	
மாணிக்கவாசகர்	
பிறப்பு	திருவாதவூர்
இயற்பெயர்	திருவாதவூரடிகள்
தலைப்புகள்/விருதுகள்	தென்னவன் பிரமராயன், நாயன்மார், மூவர்
தத்துவம்	சைவ சமயம் பக்தி நெறி
மேற்கோள்	நமச்சிவாய வாழ்க, நற்றுணையாவது நமச்சிவாயவே

Introduction

Manikkavacakar, or **Maanikkavaasagar** *(Tamil: மாணிக்கவாசகர், "One whose words are like gems")*, was a 9th-century Tamil saint and poet who wrote *Tiruvasakam*, a book of Shaiva hymns. Speculated to have been a minister to the Pandya king Varagunavarman II (c. 862 CE–885 CE) (also called *Arimarthana Pandiyan*), he lived in Madurai.

He is revered as one of the Nalvar (*"group of four"* in Tamil), a set of four prominent Tamil saints alongside Appar, Sundarar and Sambandar. The other three contributed to the first seven volumes (Tevaram) of the twelve-volume Saivite work Tirumurai, the key devotional text of Shaiva Siddhanta. Manikkavacakar's *Tiruvasakam* and Thirukkovaiyar form the eighth. These eight volumes are considered to be the *Tamil Vedas* by the Shaivites, and the four saints are revered as *Samaya Kuravar* (*religious preceptors*).

His works are celebrated for their poetic expression of the anguish of being separated from God, and the joy of God-experience, with his ecstatic religious fervour drawing comparisons with those of Western saints like St. Francis of Assisi.

In his expression of intimacy to God, Manikkavacakar mirrored the sentiments expressed by his fellow Bhakti period saints referring to the Lord as the "Divine Bridegroom" or the *Nityamanavaalar* ("Eternal Bridegroom"), with whom he longed to be united in "divine nuptials"

Play of God for Manikkavachakar

The Pandya king sent Manickavasagar with a lot of money to purchase horses for the State. Manickavasagar started on his journey. On his way, he heard the Kirtan of Siva in a garden in Tiruperundurai. Lord Siva assumed the form of a Siva Yogi and seated Himself, underneath a tree with His Siva Ganas as disciples. He came here to initiate Manickavasagar in Siva Jnana.

Manickavasagar fell at the feet of the Lord and surrendered himself. Lord

Siva initiated Manickavasagar into the mysteries of Siva Jnana. Manickavasagar spent away all the money he had brought, in the construction of temples and feeding Siva Bhaktas. He renounced everything, wore a Kowpin and became a Sannyasin. The matter was reported to the king.

The Raja sent a letter to Manickavasagar and ordered him to see him at once. Manickavasagar did not pay any attention. Lord Siva said to Manickavasagar: "I will bring the horses on Avani Mulam. You go in advance. Give this diamond to the Raja". Manickavasagar proceeded to Madurai, gave the diamond to the Raja and said: "The horses will come here on Avani Mulam". The Raja became impatient. He did not get any information about the horses two days before Avani Mulam. He thought that Manickavasagar had cheated him. Therefore, he put Manickavasagar in jail and tormented him severely.

The horses came in the morning of Avani Mulam. Lord Siva assumed the form of a groom. How merciful is the Lord towards His devotees! The Raja was highly pleased. He released Manickavasagar from jail and made an apology to him. Through the Lila of the Lord, jackals came in the form of horses. All the horses were turned into jackals. The Raja became terribly angry. He again tortured Manickavasagar. He made him stand in the hot sand-bed of Vaigai river at 12 noon. At once the Lord caused flood in the river to cool His devotee. The whole town was inundated.

The ministers told the Raja that this calamity had happened on account of his ill-treatment of the great Mahatma. The Raja at once released Manickavasagar. He prostrated before him and requested him to stop the flood. As soon as Manickavasagar marched on the bank, the flood subsided. The Raja ordered all the subjects to put one basketful of mud on the bank of the river. All the breaches were made all right except that portion of the breach given to an old woman Vandi. She was in distress. Lord Siva Himself out of compassion appeared as a cooly before that old woman and offered His services to her in return for a handful of rice-flour. He was simply playing. He kept the mud in His hands. The Raja came to know that the cooly of Vandi did not do any work. He became very angry and beat the cooly with a stick. The blow was felt by the Raja and everyone in the town. The cooly vanished. The Raja came to know that this was the Lila of the Lord Siva. He recognised the glory of Manickavasagar also.

Thereupon Manickavasagar met Lord Siva. The Lord ordered him to visit all places of pilgrimage and then go to Chidambaram. Manickavasagar visited Tiruvannamalai, Kanjivaram and other places, sang his Tiruvasagam and lastly went to Chidambaram. Tirukoovai was written by him here.

Then Manickavasagar entered into discussion with a Buddhist teacher and defeated him. Goddess Sarasvati made the Buddhist teacher and his disciples dumb. Then the Buddhistic king approached Manickavasagar and

said: "You made my teacher and all his disciples dumb. If you can make my dumb daughter speak, I and my subjects will embrace Saivism". Manickavasagar then put some questions to the dumb daughter of the king. She began to speak. Then the Buddhistic king and all his subjects became Saivites. Manickavasagar then made the Buddhistic teacher and his disciples speak.

Then Lord Siva approached Manickavasagar in the form of a Brahmin. Manickavasagar repeated the whole Tiruvasagam to the Brahmin. The Brahmin wrote down everything on the palmyra leaves and wrote in the end: "Manickavasagar repeated this, Tiruchittambala Udayar wrote this". The Brahmin kept this in the step of Panchakshara of the Chitsabhai. Then the Brahmins of Chidambaram showed this to Manickavasagar and requested him to tell the meaning of the verses. Manickavasagar said: "This Tillai Nataraja is the purport of these stanzas". He at once merged himself in the feet of Nataraja at the age of thirty-two.

Literary Contribution

Thereafter Manikkavacakar moved from one place to other, singing and composing devotional songs. Finally, he settled in Chidambaram. His Tiruvasakam is placed near the murti of Shiva there. Several verses of Tiruvasagam including the accho patikam after singing which he attained mukti at Thillai Natarajar's feet are also engraved in the walls of the chidambaram temple. The tiruchazhal hymn after singing which the communal Buddhists were exposed is also engraved in one of the prakarams. The work tiruchitrambalakkovaiyar was sung entirely in Thillai Chidambaram. Throughout his work he discusses how important it is to forego attachments and cultivate dispassionate, devoted, sincere and simple hearted love to lord Shiva in order to attain his beatitude and also that the five letters of *na ma si va ya* alone give one *mukti*.

Manikkavacakar's work has several parts. The *Thiruvempavai*, a collection of twenty hymns in which he has imagined himself as a woman following the *Paavai Nonbu* and praising Shiva. The twenty songs of *Thiruvempavai* and ten songs of *Tiruppalliezhuchi* on the Tirupperunturai Lord are sung all over Tamil Nadu in the holy month

of *Margazhi* (The 9th month of the Tamil calendar, December and January).

GU Pope

மேலைநாட்டுத் தமிழறிஞர்கள் பலருள்ளும் டாக்டர் ஜி,யூ,போப் அவர்களின் மீது தமிழர்களுக்கு, அதிலும் தமிழ்ச் சைவர்களுக்கு ஒரு தனிப்பாசம் உண்டு. அதற்குக் காரணமும் உண்டு. மேலைநாட்டுத் தமிழறிஞர்கள் தங்களுடைய மதத்தினைப் பரப்பவே தமிழைப் பயின்றனர். டாக்டர் ஜி.யூ.போப்பும் அவர்களைப் போலவே தம்முடைய மதத்தைப் பரப்பவே தமிழ் கற்றாலும், சைவத் தமிழை, குறிப்பாகத் திருவாசகத்தை ஆங்கிலத்தில் மொழிபெயர்த்து மேலைநாட்டவர்க்கு அறிமுகப்படுத்தினார். தமிழகத்தின் உண்மைச் சமயம் சிவநெறியே என்பதைத் திடம்பட எடுத்து மொழிந்தார் - "caivism is the real religion of the South India and North Ceylon; and the caiva Siddhanta philosophy has and deserves to have, far more influence than any other".

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Please visit these web links to know MORE!

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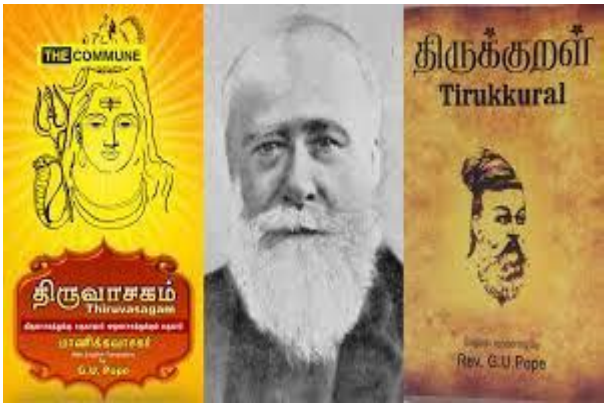
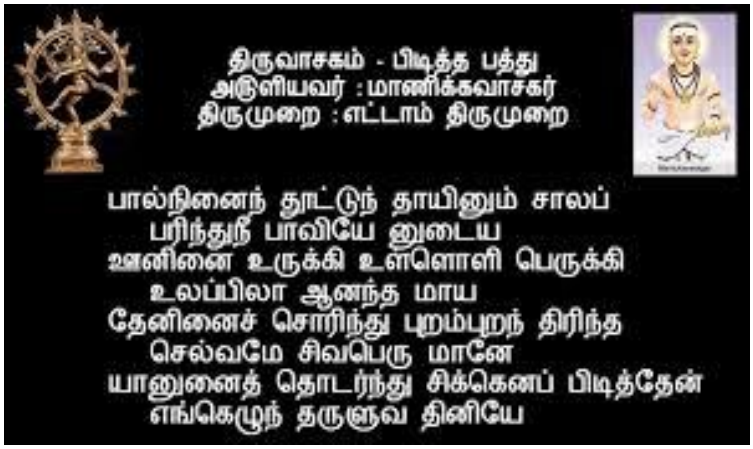


"திருவாசகமே மாணிக்கவாசகர், மாணிக்கவாசகரே திருவாசகம்"



[24] திருஞானசம்பந்தர்

[Thirugnanasambhandar]

திருஞானசம்பந்தர்

பிறப்பு	சீர்காழி
இயற்பெயர்	சம்பந்தன்
தலைப்புகள்/விருதுகள்	நாயன்மார், மூவர்
தத்துவம்	சைவ சமயம் பக்தி நெறி

Introduction

Sambandar (Tamil: சம்பந்தர்), also referred to as **Tirugnana Sambandar** (lit. *Holy Sage Sambandar*), **Tirujnanasambanda**,

Campantar or **Jñāṉacampantar**, was a Shaiva poet-saint of Tamil Nadu who lived sometime in the 7th century CE. He was a child prodigy who lived just 16 years. According to the Tamil Shaiva tradition, he

composed an oeuvre of 16,000 hymns in complex meters, of which 383 (384) hymns with 4,181 stanzas have survived. These narrate an intense loving devotion (*bhakti*) to the Hindu god Shiva. The surviving compositions of Sambandar are preserved in the first three volumes of the *Tirumurai*, and provide a part of the philosophical foundation of Shaiva Siddhanta.

He is one of the most prominent of the sixty-three Nayanars, Tamil Shaiva bhakti saints who lived between the sixth and the tenth centuries CE. He was a contemporary of Appar, another Shaiva poet-saint.

Life & Experiences

The pilgrimage to temples, associated devotional singing with music, and other rituals started by Sambandar have thrived over the centuries. In contemporary Tamil Shiva temples, *Odhuvars*, *Sthanikars*, or *Kattalaiyars* offer musical programmes in Shiva temples of Tamil Nadu by singing *Tevaram* after the daily rituals. These are usually carried out as chorus programmes soon after the divine offering. The singing of Tevaram was followed by musicals from the music pillars in such temples like Madurai Meenakshi Amman Temple, Nellaiappar Temple and Suchindram.

Periya Puranam, the eleventh-century Tamil book on the Nayanars that forms the last volume of the *Tirumurai* primarily had references only to *Tevaram* and subsequently expanded to 12 parts and is one of the first anthologies of *Tirumurai*. One of the first anthologies of *moovars* hymns called the *Tevara Arulmuraitirattu* is linked to Tamil Shaiva Siddhanta philosophy by grouping ninety-nine verses into 10 categories. The category headings are God, soul, bond, grace, divine initiation, methodology, enlightenment, bliss, mantra and liberation - correspond to Umapthi's work, *Tiruvarutpayan*. *Tirumurai kanda puranam* is another anthology for *Tirumurai* as a whole, but primarily focuses on *Tevaram*. It is the first of the works to refer to the collection of volumes as *Tirumurai*.

The hymns of Sambandar include criticism and allegations of persecution of the Shaiva community by Jain monks, along with a "bitter anti-Jain polemic". Sambandar critiques the duplicity he sees. The early studies of this Jain-Hindu interaction, as seen in Sambandar hymns and other early Shaiva literature, is one where Jainism is inferred as the heterodox popular religion followed by a revival and triumph of Shaiva Hinduism. The situation was likely more complicated and driven by historical developments and context. The Buddhists denied the "existence of soul", states Nilakanta

Sastri, while the Jains recommended "asceticism and suffering" – a period in Tamil culture where such "pessimism" must have been the ethos.

Shaivism retooled its Vedic roots and transmuted the Vedic ritual into a personalized temple bhakti ritual. Thus, the Shaiva poet-saints such as Sambandar and Appar emerged with an optimistic, cheerful celebration of Shiva, soul and life with music and songs. This may have represented a change to the earlier ethos of Tamil society. This evolution is embedded in the mythohistory of Shaiva legends, which accuse Jain monks of scheming and torturing Sambandar, Appar and others, followed by a reversal. These legends, states Richard Davis, are better studied as symbolic conflict of ideas, a competition for patronage and transformation of Tamil social ethos through a Brahmin-peasant alliance. The Shaiva literature and songs characterize Jain monks and their ascetic lifestyle as false doctrines with no emotional or spiritual value in this or the next life. They offer a new vision to the Tamil society and culture where devotion to Shiva temple, community and loving engagement to life is the path to liberation.

Temple

திருஞான சம்பந்த மூர்த்தி கோயில் ஒன்று தஞ்சை மாவட்டம், ஒரத்தநாடு வட்டத்தில் **பேய்க்கரும்பன்கோட்டை** என்ற கிராமத்தில் அமைந்துள்ளது. இக்கோயில் திருஞான சம்பந்த மூர்த்தி நாயனாருக்கு சிறப்பாகக் கட்டப்பட்டது. இக்கோயிலில் சம்பந்தரே, மூலவராகவும் உற்சவ மூர்த்தியாகவும் உள்ளார். வருடாவருடம் வைகாசி மாதத்தில், இக்கோயிலில் இவ்வூர் மக்களால் சிறப்பாக திருவிழா நடத்தப்பட்டு, உற்சவ மூர்த்தி பல்லக்கில் அலங்கரிக்கப்பட்டு, வீதிகளில் உலாவருவார். மேலும், மார்கழி மாதத்தில் தினமும் அதிகாலையில் இவ்வூர் தேவார அடியார் குழுவால் தேவாரப் பாடல்களும், பதிகங்களும் பாடப்பெற்றுச் சம்பந்தருக்கு பூஜைகள் செய்யப்படுகின்றன.

Please visit these web links to know MORE!

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பாண்டிச்சேரிச்சித்தர் கோவில் முனிவன் மகளுற்ற 'முயலகன்' என்னும் கோட் நீக்கம் பதிகம் பாடுதல்

Paschil Achchiraman he sings a song to cure daughter of Kollimazhavan of a crooic disease called Mayalagan

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திருக்கோலக்காவில் பொற்றாளம் பெறுதல்

He gets cymbals (Talam) at Tälrukkolaka

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திருவாடானை அத்தாணிக் கண்மாயில் 12–13 ஆம் நூற்றாண்டு பிற்காலப் பாண்டியர் கலைப் படைப்பில், கையில் பொற்றாளத்துடன் திருஞானசம்பந்தர் சிற்பம் கண்டெடுப்பு

இராமநாதபுரம் தொல்லியல் ஆய்வு நிறுவனம்

28.03.2023

[25] திருநாவுக்கரசர்

[Thirunavukkarasar]

Tirunaavukkarasar	
ThiruNaavukarasar	
Personal	
Born	Marul Neekkiyar 570 CE Tiruvamur, Panruti, Chola Kingdom (modern day Tiruvamur, Tamil Nadu, India)
Died	650 CE (aged 80) Thiruppugalur Chola Kingdom (modern day Thiruvarur, Tamil Nadu, India)
Religion	Hinduism
Philosophy	Shaivism Bhakti

Introduction

Appar, also referred to as ***Tirunāvukkarasar*** (Tamil: திருநாவுக்கரசர்) or **Navukkarasar**, was a seventh-century Tamil Śaiva poet-saint. Born in a peasant Śaiva family, raised as an orphan by his sister, he lived about 80 years and is generally placed sometime between 570 and 650 CE. Appar composed 4,900 devotional hymns to the god Shiva, out of which 313 have survived and are now canonized as the 4th to 6th volumes of *Tirumurai*. One of the most prominent of the sixty-three revered Nayanars, he was an older contemporary of Thirugnana Sambandar.

Appar is also known as Tirunāvukkarasar (*lit.* "King of the Tongue, Lord of Language"). His birth-name was Marulneekkiyar, and was renamed to Dharmasenar while he studied and later served as the head of a Jain monastery. After he returned to Shaivism and began composing devotional hymns to Shiva, he has been historically referred to as *Appar* (*lit.* "father"), after the child poet-saint Sambandar lovingly called him *Appar*.

His images are found and revered in Tamil Shiva temples. His characteristic iconography in temples show him carrying a farmer's small hoe – a gardening tool and weed puller.

சமண சமயம்

மருள் நீக்கியார் இளமையில் சமண சமயம் சார்ந்து, கலை நூல் பலவும் கற்றுத் தேர்ந்தார். தருமசேனர் என்னும் பட்டம் பெற்று, வித்தகராய் சமண சமயத் தலைமை பெற்று விளங்கினார். தமக்கையார் திலகவதியார் பலகாலும் பணிந்து விண்ணப்பித்துக்கொண்டபடி, திருவதிகை வீரட்டானேசுவரர் இவரைச் சூலைநோய் தந்து வருத்தித் தடுத்து ஆட்கொண்டார். அப்போது "கூற்று ஆயினவாறு விலக்ககிலீர்" என்று

தொடங்கும் பதிகத்தைப் பாடி இறையருளால் சூலை நோய் நீங்கப்பெற்றார். அவரது செந்தமிழ்ப் பாமாலையைச் செவியாரக் கேட்ட சிவபெருமான் இவருக்குத் 'திருநாவுக்கரசன்' என்னும் திருநாமத்தை அருளினான்.

சமண சமயத்தை விட்டு சைவ சமயம் சார்ந்தமைக்காக வெகுண்ட மகேந்திரவர்ம பல்லவன் (கி.பி. 600-630), இவரைப் பெருந்தீயின் வெப்பம் கொண்ட நீற்றறையில் அடைத்து வைக்கும்படி தன் ஏவலாளர்களுக்கு ஆணையிட்டான். அப்போது திருநாவுக்கரசர் சிவபெருமானைத் துதித்து "மாசில் வீணையும் மாலை மதியமும்" எனத் தொடங்கும் திருப்பதிகத்தைத் திருவாய்மலர்ந்தருளினார். அந்த நீற்றறை அவருக்கு இளவேனிலும், தென்றல் காற்றும், பொய்கையும், வெண் நிலவும், வீணையோசையும் போலக் குளிர்ந்திருந்தது.

நீற்றறையில் இட்டும் நாவரசருக்கு ஒன்றும் நேராமல் இருந்ததைக் கண்ட சமணர்கள், அவரை விஷம் கலந்த அன்னத்தை உண்ணும்படி செய்தார்கள். நஞ்சை உண்டும் அவருக்கு ஒன்றும் ஆகாததைக் கண்ட சமணர்கள் யானையை விட்டு அவரை மிதிக்கச் செய்யுமாறு அரசனுக்கு அறிவுறுத்தினார்கள். சீறி வரும் யானையைக் கண்டும் சிறிதும் அஞ்சாமல் சிவபெருமானைத் தியானித்த வாகீசர், 'அஞ்சுவது யாதொன்றும் இல்லை, அஞ்ச வருவதும் இல்லை' என்று பதிகம் பாடித் தொழுதார். யானையும் நாவரசரை வலமாக வந்து பணிந்து எழுந்தது திரும்பிச் சென்றது.

யானையின் செயலைக் கண்டு அவமானப்பட்ட சமணர்கள், வாகீசரைக் கல்லோடு கட்டிக் கடலில் விடுமாறு அரசனுக்கு ஆலோசனை சொன்னார்கள். சினம் கொண்டிருந்த அரசனும் சமணர்கள் சொல்லைக் கேட்டு அவ்வாறே செய்ய ஆணையிட்டான். கடலில் தள்ளப்பட்ட அந்த நிலையிலும் சிறிதும் மனம் தளராத திருநாவுக்கரசர், இறைவனைத் துதித்து 'சொற்றுணை வேதியன்' என்னும் திருப்பதிகத்தைப் பாடி அருளினார். உடனே கல்லும் கடலில் மிதந்தது; நாவுக்கரசரும் கரை சேர்ந்தார்.

சமணர்களின் கொடிய செய்கைகளால் தமக்கு ஒன்றும் தீங்கு நேராமல் வெற்றி கொண்ட திருநாவுக்கரசரின் பக்திச் சிறப்பை உணர்ந்த பல்லவ மன்னன் அவர் திருவடிகளில் விழுந்து வணங்கினான்; தான் சமணர்களோடு சேர்ந்து, அறியாது செய்த குற்றங்களை மன்னித்து அருளுமாறு வேண்டினான். சுவாமிகளும் பல்லவ மன்னனைச் சிவபெருமானுடைய திருவடிகளில் பணியச்செய்து சைவ சமயத்தில் சேர்ப்பித்து அருளினார்.

Please visit these web links to know MORE!

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https://www.aanmeegam.in/siddhar/thirunavukkarasar/

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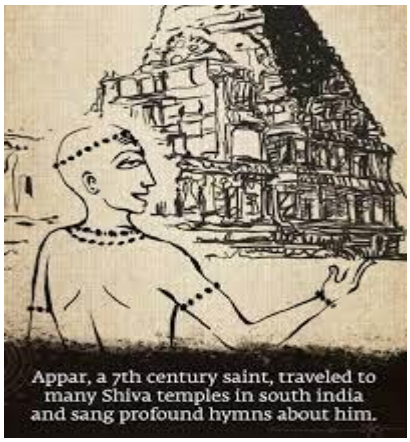
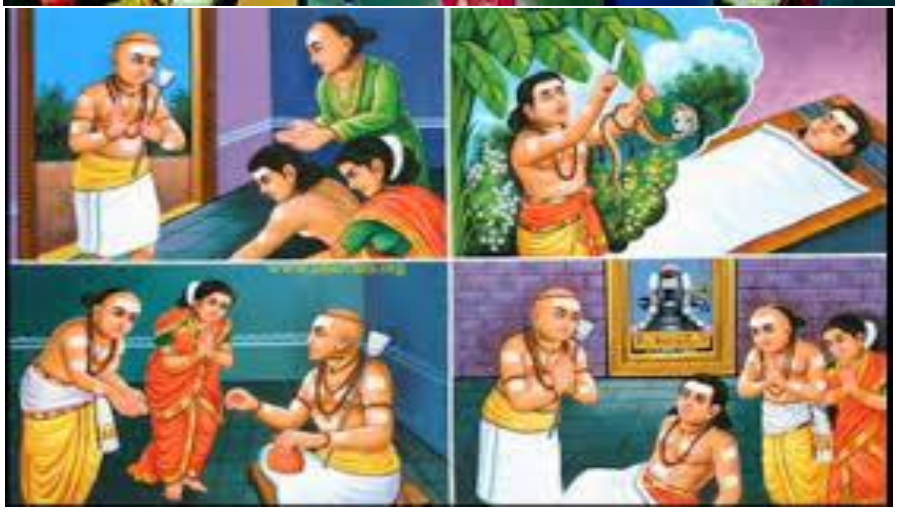


சம்பந்தர் தேவாரம்
அப்பர் தேவாரம்
சுந்தரர் தேவாரம்



Panniru Thirumurai
Dharmapuram P.Swaminathan

மூவர்
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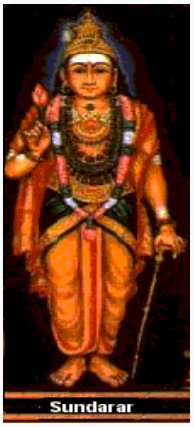
[26] சுந்தரமூர்த்தி

[Sundaramurthy]

Sundarar	
	
Personal	
Born	Tirunavalur
Religion	Hinduism
Philosophy	Shaivism, bhakti
Religious career	
Literary works	*Thevaram*
Honors	Nayanar

Introduction

Sundarar (Tamil: சுந்தரர்),also referred to as **Chuntarar**, **Chuntaramurtti**, **Nampi Aruran** or **Tampiran Tolan**, was an eighth-century poet-saint of Tamil Shaiva Siddhanta tradition of Hinduism. He is among the Tevaram trio, and one of the most prominent Nayanars, the Shaiva bhakti (devotional) poets of Tamil Nadu.

Sundarar is referred to by many names. Sundarar (Chuntarar) means "the lovely, handsome one". He was adopted by regional feudatory dedicated to Shiva, and that brought the name "Aruran". Peers and the generations that followed him called him "Tampiran Tolan", which means "intimate companion, dedicated friend of the lord [Shiva]".

His hymns form the seventh volume of the *Tirumurai*, the twelve-volume compendium of Shaiva Siddhanta. His songs are considered the most musical in *Tirumurai* in Tamil language. His life and his hymns in the Tevaram are broadly grouped in four stages. First, his cancelled arranged marriage through the intervention of Shiva in the form of a mad petitioner and his conversion into a Shaiva bhakt. Second, his double marriage to temple dancers Paravai and Cankali with their stay together in Tiruvarur. Third, his blindness and then return of his sight. Finally, his reflections on wealth and material goods.

Family of Sundarar (l->r): Sadaya Nayanar (father), Isaignaniyar (mother), Paravai Nachiyar (wife), Sundarar, Sangili Nachiyar (wife), Narasinga Muniyaraiyar (foster-father).

There is a legend associated with Sundarar's life – that he was once an attendant of Lord Shiva in Mount Kailash and he went by name Alala Sundararan. There he came across two girls - Aninthithai and Kamalini, who were attendants to Goddess Parvathi and wanted to marry them. Knowing his desire, Lord Shiva blessed them to be born on earth. Alala Sundaran was born as Nambiyarurar, Kamalini as Paravai Nachiyar and Aninthithai as Sangili Nachiyar, in different locations.

Marriage

When Sundarar's marriage was about to take place, Lord Shiva intervened and stopped the marriage. He visited the place as an old ascetic and said that Sundarar was meant to be his servant. He further said that Sundharar's grandfather, Aruran of Navalur had pledged him as his servant and had given this in writing on a palm leaf manuscript. Sundarar and the people assembled for the wedding scoffed at him and called him a madman

("piththan"). When the crowd asked the ascetic to show the evidence, he asked them to follow him to Thiruvennainallur where he had kept the original palm leaf manuscript.

On reaching the Thiru Arudthurai temple in Thiruvennainallur, the ascetic went inside the sanctum and disappeared. Sundarar and others were shocked. Then the Lord's divine voice was heard saying that he had come to remind Sundarar of his previous birth as Alala Sundaran – a servant in Mount Kailash. He further told Sundharar that since he quarrelled with him, he would henceforth be known as "Vanthondan" and asked Sundarar to worship him by way of singing his praise.

Since Sundarar had called Lord Shiva a madman, the lord instructed him to compose a hymn starting with a word piththan. This resulted in his first song - Piththa Piraichudi" (பித்தா பிறை சூடி). Since Lord Shiva stopped Sundarar's wedding, the lord at Thiruvennainallur is called by the name "Thaduththatkonda Nathar".

After this, it is believed that Sundarar travelled many places and rendered many pathigams in praise of Lord Shiva. At some places, it is further believed his renderings performed miracles.

During his pilgrimage, he met Paravai Nachiyar in Thiruvarur and Sangili Nachiyar in Thiruvottriyur. These were the incarnation of the two attendants of Goddess Parvathy whom Alala Sundaram had fallen in love with. In both the places, it is believed that Lord Shiva had played a major role in arranging his marriage to these two women.

சிவனடியார் வழிபாடு

ஞானசம்பந்தரும் நாவுக்கரசரும் எவ்வண்ணம் இறைவனுக்கும் இறைவன் எழுந்தருளியுள்ள ஆலயங்களுக்கும் முக்கியத்துவம் அளித்தனரோ அது போன்று சுந்தரரும் அவற்றுக்கு முக்கியத்துவம் அளித்ததோடு அவர்களை விட ஒருபடி அப்பால் சென்று இறையடியார்களது வழிபாட்டிற்கும் முக்கியத்துவம் வழங்கியவராகக் காணப்படுகின்றார். திருவாரூர் தியாகேஸ்வரர் ஆலயத்துக்குச் சென்ற சுந்தரர், அங்கு கூடியிருந்த சிவனடியார்களை மதிக்காது சென்ற போது அவ்வடியார்களுள் விறன்மிண்ட நாயனார் சுந்தரரது செயல் கண்டு

விசனம் கொள்ள சுந்தரர் தம் தவறை உணர்ந்து சிவனை வேண்டினார். சிவன் அந்தணர் வடிவில் வந்து, தில்லைவாழ் அந்தணர் தம் அடியார்க்கும் அடியேன்...., என அடியெடுத்துக் கொடுக்க அவர் சிவனடியார்களைப் போற்றும் முகமாக "**திருத்தொண்டர் தொகை**"யைப் பாடினார்.

சைவ உலகில் சிவனடியார்களை வணக்கத்துக்குரியவர்களாக்கிய சிறப்பில் திருத்தொண்டர் தொகைக்கு உயரிய சிறப்புண்டு. சுந்தரருக்குப் பின்னே தோன்றிய நம்பியாண்டார் நம்பி திருத்தொண்டர் திருவந்தாதி பாடுவதற்கும், சேக்கிழார் பெரிய புராணம் பாடுவதற்கும் பெருந்துணை புரிந்த நூல் திருத்தொண்டர் தொகையாகும்.

தேவாரங்களை அருளல்

தேவாரமுதலிகள் என அழைக்கப்படுகின்ற மூவருள் இறுதியாக அமைபவர் இவர். இவர் இறைவனைத் தோழனாகக் கொண்டு தனது லௌகீக வாழ்வின் தேவைகளுக்கெல்லாம் இறைவனைத் துணைபோகக் கேட்டு யோக மார்க்கத்தில் வாழ்ந்து யோகநெறி தழைக்க வழிவகுத்தவராவார். இவர் பாடிய தேவாரங்களில் நமக்கு கிடைத்துள்ள தேவாரங்களின் தொகை 1026 ஆகும். ஆயினும் சேக்கிழாரது கருத்துப்படி இவர் 114 தலங்களுக்கு சென்று பதிகங்கள் பாடியுள்ளதாகவும் குறிப்பிட்டுள்ளார். ஆயினும் 83 தலங்கள் சார்பான பதிகங்களே தற்போது கிடைத்துள்ளன. ஆலயங்கள் சார்பான பதிகங்களை விட சில பொதுவான பதிகங்களும் காணப்படுகின்றன. திருத்தொண்டர் தொகை, நாட்டுத்தொகை, ஊர்த்தொகை என்பன அவற்றுள் சிலவாகும் இவருடைய பாடல்களைத் 'திருப்பாட்டு' எனவும் அழைப்பர்.

Please visit these web links to know MORE!

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நாயனார்

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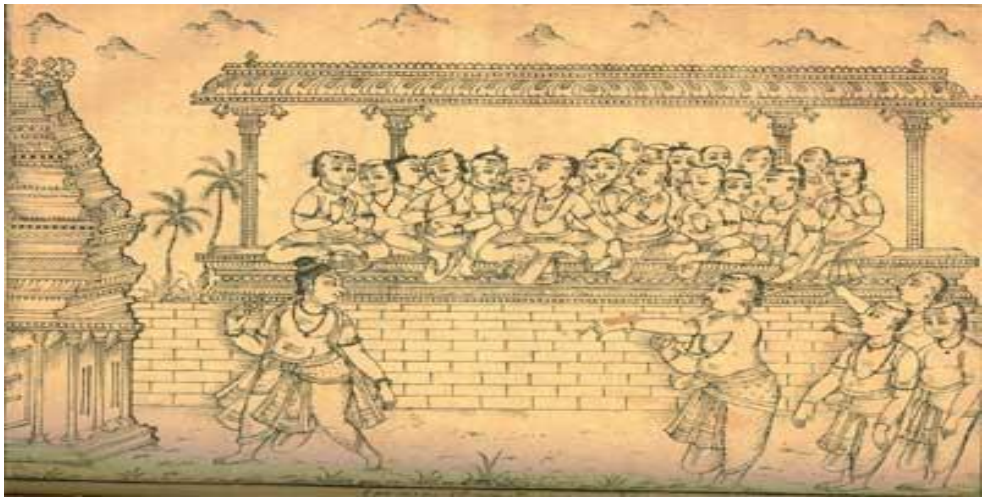

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பயம் - 6

Purandara Dasar

Purandara Dasa

Aadaddella oLitE aayitu namma
Shreedhara seve maadalu sadhana sampattayitu;
Dandige betta hidiyodakke
mande maachi naachutalidde,
Hendati santati saavirvaagali
Dandige betta hidisidaLyya
GopaaLa butti hidiyodakke.
Bhupatiyante garvisutidde,
Aa patnee kula saavirvaagali,
GopaaLa butti hidisidaLayya;
TuLasi male haakuvudakke
Arasanante naachutalidde,
Sarasijaksha Purandhara ViTTala
TuLasi male haakisidnayya!
Whatever happened happened for good
Raga: panturavali; Tala: Aadi.
—from Dasara Padagalu collection by G. V. Shastri
free from copyright

FATHER OF CARNATIC MUSIC

The Grandfather of

Carnatic Music

Purandara Dasa	
Personal	
Born	Srinivasa Nayaka 1470 Araga, Vijayanagara Empire (Modern Day Thirthahalli, Karnataka, India Karnataka[1]
Died	2 January 1565 (Saturday) Vijayanagara, Vijayanagara Empire (Modern Day Hampi, Karnataka, India
Religion	Hinduism
Occupation	Carnatic Vocalist, scholar, Saint, poet, composer
Philosophy	Dvaita, Vaishnavism
Religious career	
Guru	Vyasatirtha

Purandara Dasa (c. 1470 – c. 1565) was a Haridasa philosopher from present-day Karnataka, India. He was a follower of Madhvacharya's Dvaita philosophy. He was a composer, singer and one of the chief founding-proponents of Carnatic music (Karnataka classical music). In honor of his significant contributions to Carnatic music, he is widely referred to as the Pitamaha (lit. "father" or "grandfather") of Carnatic music. According to a legend, he is considered as an incarnation of Saint Narada.

Purandara Dasa's Transformation

According to tradition, there is a beautiful story which relates how Srinivasa Nayaka, the 'Navaloti Narayana' became Purandara Dasa.

A poor Brahmin frequently visits Srinivasa Nayaka's shop and asks him for help. To put him off, Srinivasa Nayaka one day gives him a few worthless coins and tells him not to come back. The Brahmin then meets Srinivasa Nayaka's wife, who's a kind-hearted lady. Moved by the Brahmin's story, she gives him her nose-stud which was a gift from her mother.

The Brahmin goes to Srinivasa Nayaka and tries to sell this jewel to him. Identifying his wife's jewel, Srinivasa Nayaka locks it away and rushes back to his house. He confronts his wife, tells him how he got the jewel and angrily demands that she show him her nose stud to him if she has it. Unable to answer him, she prays to Lord Krishna, and miraculously, the jewel appears in her palm.

This incident changes Srinivasa Nayaka's life and he realizes that it was the Lord Himself who had come to correct him. He then gives up all his wealth and starts a new life with his family

After his renunciation, Srinivasa Nayaka became the disciple of the great saint Vyasaraja, who gave him the title Purandara Vittala, after the Lord of Pandarpur. From that day on, Srinivasa Nayaka came to be known as Purandara Dasa.

Music

In this pretext of dedicating his life to god, the music tradition of South India got its greatest gift. Purandaradasa was instrumental in structuring the basic lessons in Carnatic classical music. These were organised into *Sarali varases, Janti swaras, Alankaras, Lakshana geetas, Prabandhas, Ugabhogas, Daatu varase, Geetams, Sooladis and Kritis.* He introduced the raaga *Maayamalavagowla* as the basic scale for music instruction and

fashioned series of graded lessons. This is the structure that is still used in practise. All the lessons in Riyaz are structured that way as well.

Purandara Dasa is said to have composed 475,000 songs in both Kannada and Sanskrit. He adopted a simple, lucid Kannada style with telling phrases and similes. With among the most beautiful lyrics, he sang many rare ragas. There are 84 ragas which he identified including the ones such as Kalyani, Varali, Todi, Bhairavi, and Saveri which are popular today. Tyagaraja's praise in *Prahalada Bhakti Vijayam* is for Purandara Dasa. In fact, some of his famous songs are patterned after those by Purandara Dasa. For example, the song *Nanupaalimpa* is based on Dasa's *Bide ninna pada*.

He also used a variety of musical forms: kritis, keertanas – devotional songs, padams – a dance form employing nayaka-nayaki (hero-heroine) bhava, besides many other rare forms. The verses he sang were his own compositions on a variety of themes. Some of them described Shri Krishna's adventures in this world. Few others sang about God's kindness to man. A few more verses were simple compositions expounding the philosophy contained in the Vedas, Upanishads and Bhagavadgita in simple words. In yet other verses, he praises Lord Krishna affectionately. In some others, he makes fun of Him. His songs which preached surrender to Vittala have an elusive fragrance, poetic fervour, extraordinary logic and cutting satire.

It is not Carnatic music alone that benefited from his compositions, but also Hindustani music. Artists like Pandit Bhimsen Joshi, Pandit Basavraj Rajguru, Vidushi Gangubai Hanagal have sung his songs in their kutcheris/concerts as bhajans.

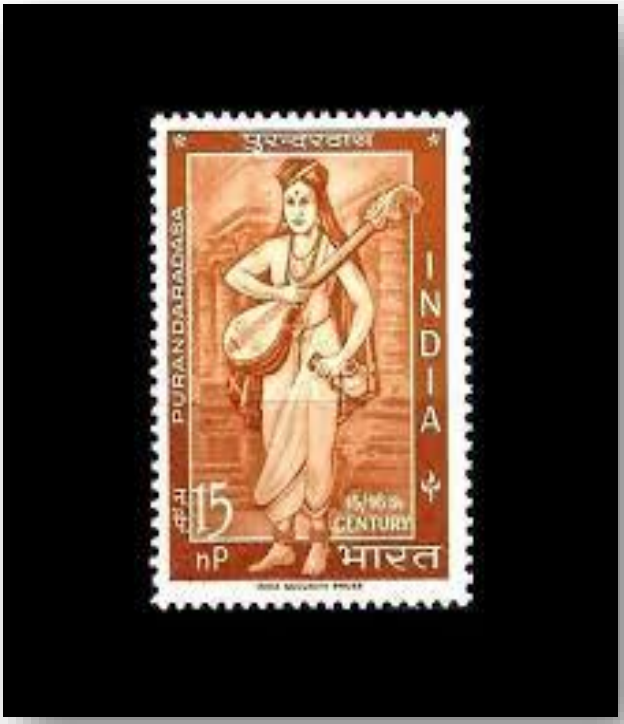
Social reform

Dasar was also one of the social reformers in 14th Century. He simplified worship for the common people who could not understand Sanskrit, the language which was much prevalent for religious purposes. His compositions were mainly in Kannada, the local language of the people in the Kingdom of Vijayanagara. He was a Vaggeyakara (singer-composer) and a lakshanakara (musicologist). His compositions are philosophical, simple to understand and musically very very valuable.

Most of his kritis do speak on reforming the society which has elusive barriers in terms of caste, religion and the immense lust of conquering kingdoms/wars. The classical music form which was only restricted to the durbar halls of the kings was made accessible to the common man who earlier had barriers of language and status. This, along with structuring the

music and putting a foundation to Carnatic Music was his biggest contribution. For all his works, his own guru Shri Vyasathirtha appreciated him and said "Dasarendare Purandaradasarayya" meaning "Among the devotees of Hari, Purandara Dasa is the greatest".

He spent his last years in Hampi and also sang in Krishnadevaraya's durbar. The mantapa in which he stayed is known as Purandara Dasa Mantapa in Hampi. The same place where he sat down and composed many of his songs. Today that place is very sacred to musicians. Every year during the months of Feb-March Purandara Dasa's aradhana is held on the pushya bahula amavasya (a no moon day) of the Indian chandramana calendar (lunar calendar). The musicians and art aficionados in the state of Karnataka, rest of South India and many art and religious centers around the world observe this occasion in deep religious and musical fervor.



Visit for Lyrics of Purandaradasa Kritis

https://www.sangeethamshare.org/murthy/Karnatak/UPLOADS-001-200/153-Purandaradasa-Kritis-385-Nos/00_Lyrics_and_meanings_of_Purandaradasa_Kritis.htm

Brief Profile

Purandara Daasar was a great composer of Carnatic music before the time of the Trinity of Tyagaraja, Dikshitar and Shyama Sastri. His songs were not in unreachable Sanskrit, but instead he preached the Vedas to millions by singing in Kannada. He was the one who standardized the early lessons in music and has given us many beautiful compositions on Vishnu and Krishna. His works include many different types of compositions, from bhajans and geetams to kritis. Purandara Daasar is believed to have systematized the early music lessons – sarali varisai, janTai varisai, geetams and also chose maayamaaLava gowLa as the raagam to be used for these. MaayamaaLavagowLa is an appropriate raaga because it is symmetric and has gamakams, so that students learn the basic elements of Carnatic music along with some more advanced concepts. His songs are simple, and easy to learn. He composed many geetams and keertanais and songs in kannaDa known as "dEvarnaama." Because of his role in so many fundamental aspects of this music, he is called the Pithamaha (Great Father) of Carnatic music.

Our knowledge of Purandaradasa's life stems mainly from the compositions of Vijaya dasa who lived a hundred and fifty years after the passing away of Purandaradasa. This is taken as authentic since Vijaya dAsa is believed to be the incarnation of Bhrigu muni, and an aparOksha gyani (having mystical powers). Vijayadasa had great faith in and devotion for Purandaradasa. It is believed that Purandaradasa himself appeared in Vijayadasa's dream and bestowed on him the ankitha 'Vijaya Vittala'.

Purandara Daasa was born in 1484 in Pandarpur, an obscure village near Purandargarh near Poona. He was originally named Shreenivaasa (or Krishnappa) Naayaka. His father's name was Varada Naik. Purandara Daasa was considered an avatar of Sage Narada – when he was studying, he learned music as well. At 16 he married Lakshmibai, and four years later his parents died. Purandara Daasa had 4 sons and a daughter. He worked as a money lender, continued the family business, and became prosperous, but he was infamous as a miser. They said he earned much money and he lived only to earn it. An incident in his life, however, changed him and he gave away all his wealth. From then on, he composed and lived by the popular saying "we must swim across suffering, win victory over it." It is said that Lord Vishnu decided that it was time for Srinivasa Nayaka (Purandara Daasa) to give up his love of money and become a saint. So he came to him as a poor brahmin looking for money for his son's thread ceremony. Nayaka did not give him the money, but the brahmin visited his shop again and again, and after six months, Purandara Daasa gave him a collection of useless, worn-out coins to get rid of him. The brahmin went away unhappily, but knowing Purandara Daasa's wife was a kind woman, he went directly from Purandara Daasa's shop to his house. He told Saraswathi his story and how her husband had sent him away with nothing.

Saraswathi wanted to help the poor brahmin, but felt helpless since she could not give anything without her husband's permission. When she explained her helplessness, the brahmin asked if she had something given by her parents (which, presumably, she could give without asking for her husband's permission). She agreed and gave him the diamond nose-stud that her parents had given her. The brahmin took the ornament straight to Purandara Daasa's shop. When Purandara Daasa became angry with the brahmin for coming back, despite his instructions to the contrary, the brahmin clarified that he was there not to beg, but to pledge an ornament and take a loan. Purandara Daasa was skeptical and asked the brahmin to show him the ornament. When he saw the ornament, he was confused because he immediately recognized it as the one belonging to his wife. When Purandara Daasa asked him about it, the brahmin told him that it was a gift from a benefactor. Purandara Daasa asked the brahmin to come the next day and locked the ornament away. When he saw his wife without her ornament he questioned her about it. She tried to stall him, but he insisted on seeing it immediately. He was angry because he thought she had given away a valuable ornament to a beggarly brahmin. Saraswathi knew that her husband would punish her if she told him the truth. So she decided to commit suicide by drinking poison. Just as she was about to drink the poison, she heard a metallic sound. Lo and behold, the ornament was right there in the cup. She could not believe her eyes. Her heart filled with gratitude, she bowed before the idol of Krishna and took the ornament to her husband. Purandara Daasa was astounded as it was the very same ornament that he had safely locked away in his shop. He quickly ran back to the shop to check. The box where he had safely locked away the ornament was empty! He was now completely and totally dumbfounded. He went back to his house, and pressed his wife to tell him the truth. She told him everything that had happened. After deep thought, this Shreenivaasa Naayaka came to the conclusion that the brahmin was none other than God Himself. He recalled all the incidents of the previous six months. He was disgusted with himself, and his miserliness. He felt that his wife had conducted herself far more decently and generously than himself. Since it was his love of money that had made him ill-treat the Lord, he gave away all of his wealth with the Lord's name on his lips and began to compose music.

Purandara Dasa had earned the name NavakOTi NaaraayaNaa, indicating his great riches. Then he began a new life with his family – his wife Saraswati, 4 sons (Varadappa, Gururaya, Abhinavappa and Gurmadhvapathi) and a daughter. Like him, his wife and children composed verses and songs. In course of time Purandaradasa came to Hampi and settled down with his wife and children. Every morning Purandaradasa went into the town wearing bells on his ankels and tulasi mala around his neck. He carried a tamboori in the hand and sang his Hari-keertanas sounding the tamboori with his fingers. He sang these songs to the accompaniment of tamboori and the bells tied to his ankles and went about the streets of the town. The people admired the listened to his songs. Purandaradasa accepted alms given to him during the wandering and led a

life of renunication. He who had been called Navakoti Narayana now had willingly accepted the life of a saint and begged for his food. In 1525, Purandara Daasa became a disciple of the great Vyaasa Raayaa, who titled him "Purandara ViTThala," which became his signature, which he uses in all his compositions. Vyaasa Raaya praised him, saying "Among the devotees of Hari, Purandara Daasa is the greatest." Purandara Daasa expressed his gratitude by singing "My only refuge is the feet of Vyaasaraja. I was able to understand Purandara Vittala by his grace." The composer was also given the name Purandaropanishat and many other names. The title ViTThala refers to the Lord Vishnu, or Krishna.

Purandara Daasa is said to have composed 475,000 songs in both KannaDa and Sanskrit. PurandaradAsa adopted a simple, lucid KannaDa style with telling phrases and similes. He sang many rare ragas with among the most beautiful lyrics. He identified 84 ragas, including ragas such as kalyani, varali, todi, bhairavi, and saaveri, which are popular in use today. Tyaagaraaja's praise in "Prahalada Bhakti Vijayam" is for him and in fact, some of his famous songs are patterned after those by Purandara Daasa, such as Nanupaalimpa, based on Daasa's Bide ninnayya pada. Purandara Daasa also used a variety of musical types: kritis, keertanas – devotional songs, padams – a dance form using hero-heroine, plus many more rare forms. The verses he sang were his own compositiions on a variety of themes. Some of them described Sri Krishna's adventures in this world. Some others sang about God's kindness to man. A few more verses were simple compositions expounding the philosophy contained in the Vedas, Upanishads and Bhagavadgita in simple words. In yet other verses Purandaradasa praises Lord Krishna affectionately. In some verses Purandaradasa has even made fun of the Lord. His songs which preached surrender to Vittala have an elusive fragrance, poetic fervour, extraordinary logic and cutting satire. His music was popularized by M.L. Vasantakumari.

The gods his songs adored: Sri Vittala (Krishna) of Pandarapura is associated with Bhakthi and Bhajan movement since the time immemorial. Sri Vittala is still being adorned by large number of devotees barring caste, religion, sex etc. Sri Purandara Dasa has continued this tradition by keeping his ankita or mudra as Purandara Vittala, and his songs praise this Vittala, meaning Krishna or Vishnu. His songs also praised Ganesha, Saraswathi and other gods and goddesses, but the themes always returned to Vittala.

Purandara Dasa was the first of the Haridasas, or "servants of Sri Hari" also known as Vishnu or Krishna. All the Haridasas composed in KannaDa, a language used primarily in Karnataka, but Purandara Daasa established the precedent of composing in the vernacular or common tongue. All Haridasas were servants of God and their songs included the following messages:

* God is easily approachable by all.

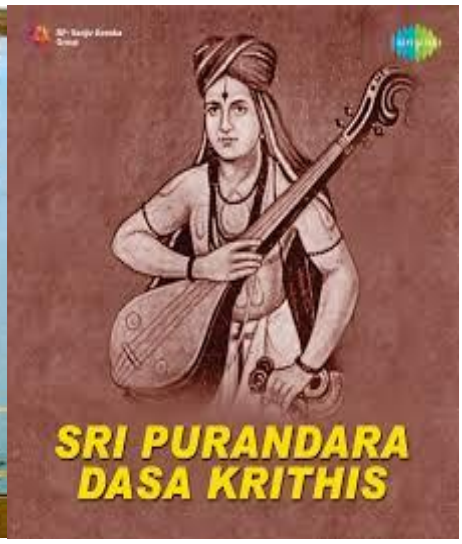
* God is to be praised and constantly remembered as our benefactor.

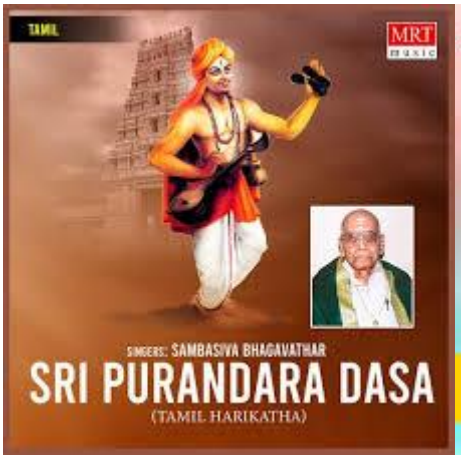
* Realising the true nature of God's benevolence towards us and offering even simple worship within the means available to one is more acceptable to Him than ritualistic or pompous ornamentation without mental participation.

Some of Purandara Dasa's lyrics are really memorable. For example, he writes, Kendake orale muttuvudunte?… Do ants cluster around a hot coal? Another line goes, Hasida bekku hatthiya tindanthe.. Describing a hungry cat eating cotton. These lyrics make it clear that Daasa was a poet as well as a scholar of musical form.

His death: Scholars think that Purandara lived for about 80 years (until 1564). On the basis of the verse in the name of Madvapathi his son it is held that Purandaradasa must have passed away a year before the fall of Vijaynagar. Taking it as authentic, his death anniversary is celebrated on the New Moon Day, in the second fortnight of Pushya.

(☺)*(☺)*(☺)*(☺)*(☺)





The elusive birthplace of

Purandara Dasa

The Department of Archaeology, Heritage and Museums, Karnataka will soon commence field research work at Araga in Malnad (Malenadu) region in Karnataka, to end the speculations regarding the birthplace of Purandara Dasa.

- The department comes under the Ministry of Culture and is responsible for archaeological studies and the preservation of cultural monuments.

Key Points

- **Issue About Birthplace:**

  - It was widely believed that the Purandara Dasa was born in Purandharagad, Maharashtra. However, many people in Malnad claimed that he hailed from their region.
  - On literary evidence, it is being speculated that Purandara Dasa was born near Araga. However, definitive conclusions can be reached only if tangible archaeological evidence like inscriptions, coins, remains of

building-related to the name Srinivasa Nayaka or Purandara Dasa are found.

The Committee set up by The Department of Archaeology, Heritage and Museums, Karnataka had submitted its Report to the Government of Karnataka.

It is established that, Purandara Dasa's birth place is Araga of Thirthahalli Taluk of Shimoga district, Karnataka, not the Purandara garh of Pune as believed earlier.

Please visit the web site to know more about the Report and other details:

https://timesofindia.indiatimes.com/india/purandara-dasa-is-not-from-maharashtra-his-birth-place-is-araga-in-karnataka/articleshow/65232173.cms

The Purandar fort, located about 50 km from Pune, has evidence of many a battle involving the Marathas, the Mughals and even the British.

Compositions of
Purandara Dasa

Purandara Dasa systematized the method of teaching Carnatic music which is followed to the present day. He introduced the raga *Mayamalavagowla* as the basic scale for music instruction and fashioned a series of graded lessons such as *swaravalis*, *janti swaras*, *alankaras*, *lakshana geetas*, *prabandhas*, *ugabhogas*, *daatu varase*, *geeta*, *sooladis* and *kritis*. Another contribution was the fusion of *bhava*, *raga*, and *laya* in his compositions. He included comments on ordinary daily life and elements of colloquial language in his lyrics. He introduced folk ragas into the mainstream, setting his lyrics to ragas of his day so that even a common man could learn and sing them. He also composed a number of *lakshya* and *lakshana geetas*, many of which are sung to this day. His *sooladis* are regarded musical masterpieces and are the standard for *raga lakshana*. Scholars attribute the standardization of *varna mettus* entirely to Purandara Dasa.

Travelling Haridasa successors are said to have followed the systems he devised, orally transmitted his compositions. According to traditional sources, his compositions numbers as many as 4,75,000. His original collection of songs is referred to as *Purandaropanishat* as given by Vyasatirtha out of which only 1000 are available right now.

Shri Dasa was a *vaggeyakara* (composer-performer), a *lakshanakara* (musicologist), and the founder of musical pedagogy. Musicologists call him the *Sangeeta Pitamaha* (lit. "grandfather") of Carnatic music.

Please visit these web links:

[A]

https://madhwafestivals.com/2016/12/06/purandara-dasaru-compositions/

to know about his kritis on Krishna [54], Narasimha [8], Rama [10], Srinivasa [23], Hari [3], Panduranga [5] Mahalakshmi [10], Tulasi [7], Hanumantha [17], Madhwa [6], Siva [5], Saraswathi [5], Bharathi [3], Ganga [1], Ganapathy [4], Madhwa matha [1], Aarathi [2], Mangalam [6], Vysarayaru [1], Kanaka dasaru [1], Ekadashi [2], Paarayana [6], Advice [1], Ugabhoga [5], Hari-Hara [3], Taratamya [4], Miscellaneous [61] and Suladhi [3].

[B]
https://www.karnatik.com/co1004.shtml

to know about his 1094 kritis.

[C]

https://www.sangeethamshare.org/murthy/Karnatak/UPLOADS-001-200/153-Purandaradasa-Kritis-385-Nos/00_Lyrics_and_meanings_of_Purandaradasa_Kritis.htm

to know about the Lyrics of Purandaradas Kritis.

[D]

https://www.exoticindiaart.com/book/details/purandaradasa-kirtanas-with-swara-notations-in-traditional-ragas-set-of-4-volumes-old-and-rare-book-naz022/

to know the book "*Purandaradasa Kirtanas – I*" [in Tamil, Sanskrit and Kannada with Swara Notations]

Foreword

from the Book

Sri Purandara Dasa and Carnatic Music are India's gifts to the world.

Music is in man's nature. In India it had been developing for centuries but during the 16th century it looked as though the system would break up into separate regional versions. It was the Purandara Dasa's contribution which prevented this from happening. His well thought out reforms ensured that the art could grow in beauty and stature. It has during the last 450 years become the best in the world.

Purandara Dasa's main aim however was God realisation and music was the vehicle to sing the glory of God. He had composed hundreds of songs in about 35 ragas. Since there was no system of writing notations, these songs were passed on from generation to generation by practical tradition.

At the time the 400th death anniversary of the Dasa was observed in 1964, the organisers had brought out a book containing the notations of 100 songs, as they were sung during the last century. These were based on the notebooks maintained by leading musicians as also after listening to women who had learnt these songs from various sources like visiting mendicants.

There might have been some changes in the rendering of these songs over the centuries but essentially they seem to have survived well in their original shape. Bangalore V.N. Padmini has sung and Kalavardhini cassettes have brought out audio cassettes of some of these songs.

Preface

from the Book

Music is as old as veda itself. It is said that Devas are more pleased when hymns are chanted musically. Sama Acharyas such as Ramayana evolved Samagana of vedic hymns. The role of music ever since inception has been essentially to enhance the Bhakti emotion both in the chanter as well as in listeners. Thus the music has progressed from time to time freely.

It was only Hari dasas of Karnataka who conceived the conception of classification of tunes (Ragas), classification of rhythm (Tala) and in the process evolved a grammar for music. This approach started around 12th or 13th century. Sripadaraya and his disciple Vyasaraya gave fillip to this approach and composed number of suladis to serve as guide lines. Purandaradasa was a disciple of Vyasaraya. He contributed substantially towards gramatical approach to music. He standardised Talas and composed simple compositions to appreciate form of Ragas. He also composed a number of Suladis to serve as guide line. The work of Purandaradasa served as base for Venkatamuki, Thyagaraja, etc. who came later. The monumental work by Saint Thyagaraja simply overtook all the preceeding works and became standard reference for music.

All the same, the initiative for grammatical approach to music belongs to Purandaradasa. Purandaradasa was both a litterateur and a musician. Efforts have been made to collect all his works and published. But, the music aspect has received very little attention.
The fourth (death) centenary of Purandaradasa was celebrated at Hampi in 1964. The committee for this celebration addressed itself to the music aspect of Purandaradasa. After vigorous efforts, they could locate only about 100 songs that have come traditionally since long. These were published in their book "Purandara Dasa Kriti Sataka".

In 1998, M/s. Kalavardhini of Chennai brought out cassette "Dasa Hridayam" (Vol-1, Vol-2) containing some 18 songs from this book. The Book "Purandara Dasa Kirtanas-1" was also brought out in 1998, presenting the text of songs in Tamil, Devanagari and meaning in English, retaining the original notation in Kannada for the above.
Now Kalvardhini have brought out Volumes 3, 4, 5 and 6 of Dasa Hridayam, covering some more songs. The songs included in these cassettes are covered in the books "Purana Dasa Kirtanas 2 & 3." Thus, the cassettes and the books cover more than 50 songs from the book "Kriti Sataka".

We would like to express our appreciation for the efforts put in by Smt. V. N. Padmini and Smt. Jayalakshmi Srinivasan.
Our thanks to Dr. Balamurali Krishna and Sri V. Emberumanar Chetty, President, the Indian Fine Arts Society, Chennai for their kind messages. It is indeed very kind of Sri G. Dwarakanath, Chennai to give a note on music then and now. Our thanks to staff of Elegant Printing Press, Bangalore. We earestly hope that this publication will be of interest to all music lovers.

[E]
https://www.jiosaavn.com/artist/sri-purandara-dasa-songs/SdTWonxfgBE_

to listen his 50 songs, rendered by several popular singers. Also listen to several Audio Albums through the web links provided therein.

Videos and Films

01] Purandaradasa Kritis

https://www.youtube.com/watch?v=Xkoujqtmldg&ab_channel=MRTMusic-BhakthiSagara

Sung By : Roopa - Deepa,
Music Composed By : L. Krishnan,
Lyrics By : Purandara Dasa, Daasara Padagalu.

Containing...

Venkataramanane 00:00
Paalise Enna Sri Mahalakshmi 05:07
Smarane Onde Saalade 09:43
Amma Nimma Manegalalli 15:16
Hari Naamadaragiliyu 19:11
Devaki Kanda Mukunda 24:21
Yenenu Daanava Maadali 30:15
Bhandanaadenu Naanu 35:39
Anubhavadhadugeya Maadi 41:38
Mannaru Krishnage Mangala 45:15

****

02] Devotional -Sri Purandara Dasara Padagalu

https://www.youtube.com/watch?v=ytInYOWIzH0&ab_channel=MRTMusic-BhakthiSagara

MRT Music Bhakthi Sagara Presents: “Sri Purandara Dasara Padagalu” Audio Songs Jukebox.
Sung By : Dr. Rajkumar,
Music Composed By : H. Hanumanthachar,
Lyrics By : Purandara Dasa, Seshagiri Dasa, Daasara Padagalu.

Containing ...

Sharanu Siddhi Vinayaka 00:00
Rama Manthrava Japiso 04:29
Kallu Sakkare Kolliro 09:37

Udara Vairagyavidu 13:51
Yenu Dhanyalo 17:18
Sakala Grahabala 22:04
Yelliruve Thande Baro 26:17
Kandu Kandu Neeyenna 29:59
Sannavanivanyaaramma 34:37
Hariya Neneyada 37:41
Pogadirelo Ranga 40:46
Kaliyugadali 45:57 Thanuva Neerolagaddi 51:09
Daasana Maadiko Yenna 55:05

****

03] Purandara Dasa Kritis (Light Classical)

https://www.youtube.com/watch?v=r79poUlfYKs&ab_channel=KosmikMusic

Album Name: Sri Purandara Dasa Kritis Artiste: Charumathi Ramachandran & Subhashree Ramachandran

Containing ...

01. Slokam - 00:06 to 00:58
02. Gajavadana - Hamsadhwani - Adi - Purandara Dasar - 00:59 to 04:08
03. Poolachendadihaney - Revagupti - Adi - Purandara Dasar - 04:09 to 10:34
04. Dayamadoranga - Kalyani - Adi - Purandara Dasar - 10:35 to 16:04
05. Bhagyadalakshmi - Sree - Khanda Chapu - Purandara Dasar - 16:05 to 19:15
06. Kandu Kandu - Sahana- Purandara Dasar - 19:16 to 24:52
07. Manavey Manthralaya - Ragamalika - Adi - Kamalesha Vittala - 24:53 to 30:22

08. Muruthi Yen - Hindustani Kapi - Adi - Purandara Dasar - 30:23 to 35:08
09. Kandudhanyanaadey - Behag - Roopakam - Kamalesha Vittala - 35:09 to 43:12
10. Krishna Nee - Yaman - Chapu - Kanaka Dasar - 43:13 to 51:50
11. Neeney Anaatha Bandhu - Nadanamakriya - Chapu - Purandara Dasar - 51:51 to 57:32
12. Hari Bhajaney - Bhimplas - Adi - Vadherajaswamy - 57:33 to 01:03:13
13. Thamboorimeetidhava - Sindhubhairavi - Tisram - Purandara Dasar - 01:03:14 to 01:07:56

****

04] Purandara Dasara Padagalu

https://www.youtube.com/watch?v=g51i4sNCQpQ&ab_channel=BhaktiLahariKannada-T-Series

"Aacharavilladha Naalige
Audio Songs Jukebox,
Sung by Narasimha Nayak, Vidyabhushna, S P Balasubrahmanyam, Dr. Rajkumar, M S Sheela.

Containing ...

Dasarendare Purandara - 00:01
Thappugalella - 6:12
Ille Vaikunta - 12:56
Gopa Gopanemba Kokila - 16:58
Raagi Thandeerya - 20:29
Rokka Eradakku Dukka Kaanakka - 28:26
Nambide Ninna Padava - 33:55
Deva Banda Namma - 38:43
Aacharavilladha Naalige - 46:19
Lola Lotte - 52:51

****

05] Sri Purandara Dasa Songs

https://www.jiosaavn.com/artist/sri-purandara-dasa-songs/SdTWonxfgBE_

By several artists/musicians > 50 songs Also containing many web links to many Audio Albums

06] Purandara Dasara Bhakti Geethegalu

https://www.youtube.com/watch?v=jUXML_Ct7Kg&ab_channel=BhaktiLahariKannada-T-Series

Lahari Bhakti presents Kannada Devotional Songs Album "Dasarendare Purandara Dasarayya" Sung & Music Composed by Narasimha Nayak.

Containing ...

Naanenu Maadideno - 00:00
Anudina Ninna Nenadu - 08:09
Yaaru Baruvaru Ninna - 13:27
Baraiya Venkataramana - 17:32
Ondu Baari Smarane - 22:46
Thallanisadiru Kandya - 28:32
Dasarendare Purandara - 34:11
Indu Ninna Mareya Hokke - 40:24

****

07] Navarathna Maalika Vol 1 Purandara Dasa

https://www.youtube.com/watch?v=W0RlKf_ahaU&ab_channel=BhaktiLahariKannada-T-Series

Bhakti Lahari Kannada Presents "Navarathna Maalika Vol 1" Kannada Devotional songs Jukebox:Kannada Bhakthi Bhajan,

Sung By: Divya Kamath, Music by: Anooru Shivu, Lyrics By: Purandara Dasaru, Kannada Bhakti Geethegalu, Kannada Devotional Songs, Dasara Padagalu.

Containing …

Nirupane
Pillari Geethegalu (Sri Gananatha & Kundagowri)
Pillari Geethegalu (Kereya Neeranu & Padumanabha)
Nirupane
Jaya Janaki
Nirupane
Aadidhano Ranga
Nirupane
Kallu Sakkare
Nirupane
Odi Baarayya
Nirupane
Sakala Grahabala

****

08] Purandara Dasar புரந்தர தாசஸர்

https://www.youtube.com/watch?v=7L0Rj8RswKg&ab_channel=Devaboomi

Purandara's devotion to God is unfathomable Purandara Das the renowned poet saint hailed from Karnataka. He was born in a rich Brahmin family in 1484 A.D. at Purandhargarh near Pune. His real name was Srinivas Naik. He was a great composer and a great musician too. His 'padas' or devotional songs were touching enough to win the hearts of multitudes of people. Purandara Das was married to Saraswati Bai who was a very rich lady but very pious by nature. Purandara Das loved music passionately and was highly proficient in it. He led a luxurious life devoting all his time for his Music. Simultaneously he carried on a jeweller's business and money-lending job. Because of his abounding wealth he was known as 'Nava-Koti Narayana.

09] Purandaradasa -: M Balamuralikrishna [AIR 1986]

https://www.youtube.com/watch?v=He2llwey4Mw&ab_channel=MusicforPosterity%3ASreenivasaMurthy

Purandara Dāsa (1484-1564) was a vāggéyakāra (composer-performer), a lakshañakāra (musicologist), and the one who established musical pedagogy that is still followed. Only 700 of his compositions (kīrtanā or pada), believed to be in thousands, are available today. The original music (notations) composed by him are also lost. Many maestros popularized Purandara Däsa's songs with their own music and so did Dr Mangalampalli Balamuralikrishna (BMK) as a tunesmith but with the distinct stamp of Muralīgānam.

BMK presents an unhurried and a captivating Kāmbhóji rāgālāpana and essentially brings the shānta-rasa (the aesthetics of peace) rather than the aesthetics of fury (rowdra-rasa). To complement the narrative style adopted to portray the briskness to match the way the celestials showered flowers on Narasimha and Lakshmi, BMK adopts the speed of 'madhyama-kāla' and each syllable sung by him powerfully paints the picture before our eyes.

10] Purandaradasa

Purandaradasa is a 1937 Indian Kannada-language film, directed by B. Chawan and produced by Nanjundappa. The film stars G. Krishnaswamy Iyengar, Tripuramba and J. T. Balakrishnarao. The film has musical score by Bellave Narahari Shastri.

The film was made in Tamil titled ***Bhaktha Purandaradoss*** with G. Kalyanarama Bhagavathar and Tripuramba in the lead roles and was released on 14 October 1937.

Purandaradasa	
Directed by	B. Chawan
Produced by	Nanjundappa
Starring	G. Krishnaswamy Iyengar Tripuramba J. T. Balakrishnarao
Music by	Bellave Narahari Shastri
Production company	Devi Films
Distributed by	Devi Films
Release date	• 1937
Country	India
Language	Kannada

11] Purandaradasa Dasaru

Sri Purandara Dasaru is a 1967 Indian Kannada-language film, directed by C. V. Raju and produced by Smt Jayalakshmi. The film stars K. S. Ashwath, R. Nagendra Rao, Udaykumar and Rajashankar. The film has musical score by C. N. Pandurangan.

This was the third Kannada movie on the life of Purandara Dasa after the 1937 movie *Purandaradasa* and the 1964 movie *Navakoti Narayana*.

Sri Purandara Dasaru	
Directed by	C. V. Raju R. Ramamurthy
Screenplay by	C. V. Raju
Produced by	Smt Jayalakshmi
Starring	K. S. Ashwath R. Nagendra Rao Udaykumar Rajashankar
Cinematography	Rajaram Meenakshi Sundaram
Edited by	C. V. Raju
Music by	C. N. Pandurangan
Production company	Sri Hamsa Chithra
Distributed by	Sri Hamsa Chithra
Release date	• 1967
Running time	171 minutes
Country	India
Language	Kannada

FILMS

[A] Navakoti Narayana-ನವಕೋಟಿ ನಾರಾಯಣ Kannada Full MOVIE

https://www.youtube.com/watch?v=36_v2Cdvnhw&ab_channel=TVNXTKannada

Watch & Enjoy Navakoti Narayana-ನವಕೋಟಿ ನಾರಾಯಣ From Film #NavakotiNarayana-ನವಕೋಟಿ ನಾರಾಯಣ movie Starring #Rajkumar, #SowcarJanaki, Dikki Madhava Rao, H.R.Shastri, Radhika, Kemparaj, among others. Directed by S.K.Ananthachari and Produced byD.R.Naidu Music composed by Shivaprasad.

[B] Sri Purandara Dasaru Kannada Full Length **MOVIE**
https://www.youtube.com/watch?v=weyV0XULB2E&ab_channel=TVNXTKannada

Watch & Enjoy Sri Purandara Dasaru-ಶ್ರೀ ಪುರಂದರ ದಾಸರು

Film Form #SriPurandaraDasaru-ಶ್ರೀ ಪುರಂದರ ದಾಸರು

Movie starring #KSAshwath, #RNagendraRao, #Udaykumar, Rajashankar, Narasimharaju, Kutty Padmini, Master Sridhar, #PandariBai, #Mynavathi, Among others.
Directed by C.V.Raju
Produced by Smt Jayalakshmi
Music composed by C.N.Pandurangan.

இயல் - 7

Swathi Thirunal

Svāti Tirunāḷ Rama Varma with his father Raja Raja Varma Koil Thampuran

Kuthiramalika_Palace_Museum.

BIOGRAPHY

Svāti Tirunāḷ Rama Varma

Svāti Tirunāḷ Rāma Varma of Travancore	
Maharajah of Travancore	
Reign	1813– 26 December 1846
Coronation	1813
Regent	Gowri Parvati Bayi (1815–1829)
Successor	Uthram Thirunal
Born	16 April 1813 Travancore
Died	27 December 1846 (aged 33) Trivandrum(Travancore)
Spouse	Thiruvattar Ammachi Panapillai Amma Narayani Pillai, Vadasseri Ammachi Panapillai Amma Neelamma Pillai, Sundara Lakshmi Pillai
Issue	Thiruvattar Chithira Nal Ananthapadmanabhan Chempakaraman Thampi
Names	Sree Padmanabhadasa Sree Swathi Tirunāḷ Rāma Varma Kulashekhara Perumal
Regnal name	H. H. Sree Padmanabhadasa Vanchipala Sree Ramavarma Kulasekhara Kiritapati Manney Sultan Maharajah Raja Ramaraja Bahadur, Shamsher Jang, Maharajah of Travancore
House	Venad Swaroopam

Father	Changanassery Lakshmipuram Palace's Raja Raja Varma Valiya Koyi Thampuran
Mother	Gowri Lakshmi Bayi
Religion	Hindu
Occupation	Maharajah of Travancore, Hereditary Head of Padmanabhaswamy Temple

Svāti Tirunāḷ Rama Varma with his father Raja Raja Varma Koil Thampuran

Introduction

Svāti Tirunāḷ Rāma Varma (Malayalam: സ്വാതി തിരുനാൾ രാമവർമ്മ) (16 April 1813 – 26 December 1846) was the Maharaja of the Kingdom of Travancore. He is also considered as a brilliant music composer and is credited with over 400 classical compositions in both Carnatic and Hindustani style.

A well-formulated code of laws, courts of justice, introduction of English education, construction of an observatory, installation of the first Government printing press, establishment of the first manuscripts library were amongst the many initiatives taken by Svāti Tirunāḷ, as a King, to modernise Travancore.

Swathi Thirunal as a Patron of Arts

Swathi Thirunal's reputation as a patron of cultural activities attracted several musicians, dancers and writers from all parts of India to his court . Eraimman Thampi, whom we refer to as the court poet, was also a great musical composer. Many of the songs of Thampi have become immensely popular on account of their pleasing melody as well as their sweet language.

Among the musical celebrities who adorned his court were four brothers Vadivelu, Sivanandam, Chinnaiah and Ponniah, all experts and exponents in several branches of music and dance. Vadivelu was one of the best musicians and dancers of his time. He had marvelous skill in playing the violin, and the Maharajan was pleased to present him with an instrument made of ivory. But some people in recent times attribute some of the musical works of Maharaja to these brothers. Noted Veena maestro Balachander was the man who pioneered this theory. This is absolutely baseless, Maharaja's manuscript copies are found, and all his compositions contain the stamp of devotion to Sree Padmanabha.

Swathi Thirunal as an Able Administrator

Maharaja Swathi Thirunal's reign was a period of transition. The state of Travancore was steadily losing its independence to the growing power of the British Empire. More and more of the administrative powers were abrogated by the British Resident. To the Maharaja who inherited the proud traditions of one of the oldest royal families in India, the British interference was almost intolerable.

His spirit of freedom struggled in vain before the hegemonic British power, till his death in 1847.Inspired by the highest ideals of the Dharma Sastra and motivated by the welfare of the people, his ambition was to build upon the foundations laid by his illustrious ancestors and enhance the prosperity of the State in a manner worthy of the traditions and suited to the conditions of his time.

Death

As a monarch, Svāti Tirunāḷ was incredibly hardworking and supremely committed to his kingdom and people. The appointment of General Cullen as the Resident of Travancore, was the beginning of the end for the Maharajah. Historian P. Shungunny Menon wrote: Resident Jerond Cullen assumed almost sovereign authority. Such was his oppressive intrusion in the administration. The king was made totally powerless. Compounding this atrocity was the machinations of his aide Krishna Rao, who schemed with Cullen for his own personal gain. What ever the reason, the Resident's intrusion in the administration was unbearable for the young King. To compound his problems, the deaths of his elder sister, father, wife Narayani and all three children (Narayani's) made the Maharajah distraught. He increasingly sought silence and solitude, weakening his mind and body. Thus, at the age of 33, Maharajah Swathi Thirunal died on 26 December 1846. The demise of Maharajah Svāthi Thirunāḷ attracted the attention of even the foreign press. Allen's Indian Mail and Register of Intelligence of British &Foreign India, China, & All Parts of the East wrote :

> "Both intellectually and morally, he was indeed far beyond his country and equals in rank; in both respects he might have taken a high place among the most enlightened of European Sovereigns had his destiny been so cast. You will be grieved to learn about the demise of His

> Highness the Rajah of Travancore. Among the native princes of India, he was distinguished for his superior intelligence and extensive acquirements in oriental literature. He is not unknown to fame in the European world, for most of you must be aware that the deceased Rajah maintained an observatory at considerable expense, and that MR Caldecott was for a length of time, his highness's astronomer. The ephemeris emanating from the Travancore observatory was a valuable contribution to astronomical science … The Rajah also supported an English school on a scale of liberality that perhaps has few precedents in other native states. He was a steady and staunch advocate of education, friend and patron of men of letters … his loss will doubtless be greatly deplored by Travancoreans as a national calamity."

The Journal the Royal Asiatic Society of Great Britain and Ireland ran an obituary in 1847 which mourned that,

> "The early death of this enlightened and princely patron of true science, is a subject of just regret."

Others

[a] Swathi Sangeethotsavam

Prince Rama Varma, renowned South Indian Classical musician and descendant of Swathi Thirunal, organizes the **Swathi Sangeethotsavam**, a 10-day music festival featuring exclusively the compositions of Maharaja Swathi Thirunal. Eminent Carnatic and Hindustani musicians participate in this unique musical event, which is conducted every year from 4 to 13 January at Kuthira Malika, Trivandrum and attracts music aficionados from across the globe.

[b] Swathi Sangeetha Puraskaram

The award **Swathi Sangeetha Puraskaram** is instituted in the name of Maharajah Swathi Thirunal of Travancore to honour those musicians who have made valuable contributions to the field of music. It is also the highest honour for musicians by the Government of Kerala, India.

[c] Bi-Centennary of Maharaja Swathi Thirunal of Travancore - workshop of compositions of the Maharaj – 4th to 5th September 2014

http://ignca.gov.in/PDF_data/src_event_20140904_05.pdf

[d] eBOOK [257 pages]

https://www.scribd.com/document/272611765/eBook-on-Swathi-Thirunal

[e] One of the oldest Carnatic Music Printed Books from Trivandrum in 1853

http://www.ibiblio.org/guruguha/MusicResearchLibrary/Books-Mal/BkMal-PunnackalVKKMartandan-SvatiTirunal-Ponnu-Tampuran-Kalpichakkiyathil-1853-0012.pdf

Compositions

Swati Thirunal

Introduction

Svāti Tirunāḷ Rāma Varma (Malayalam: സ്വാതി തിരുനാൾ രാമവർമ്മ) (16 April 1813 – 26 December 1846) was the Maharaja of the Kingdom of Travancore. He is also considered as a brilliant music composer and is credited with over 400 classical compositions in both Carnatic and Hindustani style.

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Contributions to Music

Svāti Tirunāḷ was deeply interested in music right from childhood. Besides being an able ruler, he was a patron of music and was a musician himself. Researchers say that Svāti Tirunāḷ affixed his compositions with the mudra **Padmanabha** padumanabha, sarasijanaabha, etc. and its synonyms. His education in music started with the first lessons from Karamana Subrahmania Bhagavathar and Karamana Padmanabha Bhagavathar. Later, he studied music from the then English scholar, Thanjavur Subba Rao as well. He continued to learn music by listening to accomplished musicians and practising himself. He encouraged both broad systems of Indian music, Hindustani and Carnatic music, though he was essentially a connoisseur of the Carnatic music tradition. He is credited with composing over 400 compositions in Carnatic and Hindustani music. Some of his favourite compositions were *Padmanabha Pahi*, *Deva Deva*, *Devanke*, *Sarasijanabha* and *Sree Ramana Vibho*. Svāti Tirunāḷ was fluent in a number of languages including Malayalam, Sanskrit, Marathi, Telugu, Kannada, Hindustani, Bengali, Tamil, Oriya and English. This was a period when music and art were thriving in many parts of south India. The triumvirate of Carnatic music, Tyagaraja (1767–1847), Syama Sastri (1762–1827) and Muthuswami Dikshitar (1775–1835), lived and enriched music during this period. Svāti Tirunāḷ's palace also was home to many musicians and artistes of the period, including the famous Thanjavur Quartet brothers, Tyagaraja's disciple Kannayya Bhagavathar, Ananthapadmanabha Goswami (a Maharashtrian singer known as Kokilakanthameru swami), Shadkala Govinda Marar, and many others.

Divinity in Swathi Thirunal's Musical Compositions

Dr RP Raja

The 'Musical Compositions' of Maharaja Swathi Thirunal are strongly devotional in nature and hence are an expression of 'Divinity'. Such compositions could be created only by persons who are spiritual in nature, who themselves have a spark of divinity in them, and that is why their compositions are laced with divinity. In the case of Swathi Thirunal, this divinity is evident irrespective of the language of the composition, and the forms of compositions whether it is a Keerthana or a 'Sringara Pada'.

To Swathi Thirunal, Sree Padmanabha Swamy, the tutelary deity of his royal dynasty was everything. Even when he composed musical compositions on other deities, they were qualified as deities praising or pleasing Sree Padmanaha Swamy.

Now, coming to the compositions themselves, when one takes as an example, the 'Navaratna Malika' krithis, they deal with the 'Nava Vidha Bhakthi', the nine forms of devotion which kindle and develop as well as express Bhakthi. Naturally, the compositions contain and deal with divinity. All the Sanskrit Keerthanas contain prayers, glorifications and praises of Sree Padmanabha and are thus laced with divinity.

Many compositions contain philosophical concepts drawn from the Vedas and Upanishads, and references to stories from the great Puranas thus embellishing the divine nature of the compositions. In 'Sringara Padas', Sree Padmanabha is the 'Nayaka' and the Maharaja is the 'Nayaki' with an expression of intense divine love as of the 'Gopis' to 'Sree Krishna'.

Though a king with temporal powers, with natural state and political problems, the Maharaja did not seek for material gains, but through all his musical compositions, one finds his constant prayers for increasing his Bhakthi for the Lotus Feet of the Lord in prosperity and adversity, seeking the constant presence of the Lord in his heart, praying for opportunities for 'dasya vrithi', service to the Lord, to love the lord, and so on, qualifying the compositions as 'God Filled' , thus making the

"**Divinity in the Musical Compositions of Maharaja Swathi Thirunal, Absolute**"

[A] Compositions of Maharajah Svathi Tirunal

01] http://www.carnaticcorner.com/articles/swaticomp.html

02] https://archive.org/details/SwathiThirunalCompositions

03] https://swathithirunalfestival.org/swathi-thirunal/compositions [488]

04] http://www.carnaticcorner.com/articles/swaticomp.html

05] https://www.karnatik.com/co1007.shtml [382]

[B] Maharaja Swathi Thirunal Shiva Kritis Lyrics

01] Read more at: https://shaivam.org/scripture/English-Script/2598/swathi-thirunal-shiva-kritis-roman/#gsc.tab=0

02]https://shaivam.org/scripture/English-Script/2598/swathi-thirunal-shiva-kritis-roman/#gsc.tab=0

03]https://www.jiosaavn.com/artist/maharaja-swathi-thirunal-rama-varma-songs/1aw7wtiIko4_

04]https://www.malayalachalachithram.com/listsongs.php?l=1522

Composition	***Raga***	***Tala***	***Type***	***Language***
BhAvayAmi RaghurAmam	*Saveri* (today, sung in rAgamalikA)	*Rupakam*		*Sanskrit*'
Deva deva kalayami te	*maya malava gowla*	*Rupaka*		*Sanskrit*'
dEvanke	*Darbari*	*Adi*		*Sanskrit*
Deva mamayi pahi shadanana	Kedaragaula	*Misra Chapu*		*Sanskrit*
kamalajaasya	Ragamalika	Adi	Varnam	Sanskrit
Dheem Ta dhuniku taka dhIm	*dhana shRI*	*Adi*	*tillAna*	*Hindustani*
jaya jaya padmanAbha murArE	*Sarasangi*	*Adi*		*Sanskrit*
kamala nayana jagadIswara	*Vagadheeswari*	*Adi*		*Sanskrit*
pAhi shrIpatE	*hamsadhwani*	*Adi*		*Sanskrit*
sArasAksha paripAlaya mAmayi	*Pantuvarali*	*Adi*		*Sanskrit*

Composition	Raga	Tala	Type	Language
satatam tAvaka kara sEvitam	*Kharaharapriya*	*Adi*		*Sanskrit*
sarasIjanAbha murArE	*Hanumatodi*	*Misra Chapu*		*Sanskrit*
smara janaka shubha charithA	*Behag*	*Misra Chapu*		*Sanskrit*

Comprehensive Websites [visit to know more]:

http://www.swathithirunal.in/life.htm
https://thedanceindia.com/a-gem-of-a-kind-maharaja-swathi-thirunal/
https://www.angelfire.com/musicals/kallidaihari/swathiconstruct.htm
https://music.indobase.com/classical-singers/swati-tirunal.html

Photos: (250+ pictures)

http://www.swathithirunal.in/photogallry.htm

Compositions/Other Works:

http://www.swathithirunal.in/compositions_ind.htm

Audios & Videos

01] CARNATIC VOCAL : SONGS OF SWATHI THIRUNAL

https://www.youtube.com/watch?v=xiZkHG7hKjE&ab_channel=INRECOCarnaticSongs

Svāti Tirunāḷ Rāma Varma (Malayalam: സ്വാതി തിരുനാൾ രാമവർമ്മ)(16 April 1813 – 27 December 1846) was the Maharaja of the Kingdom of Travancore, India. He was also a brilliant music composer and is credited with over 400 classical compositions in both Carntic and Hindusthani style.

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Containing …

1. Bhogindra Shayinam 00:00
2. Bhaja Bhaja Manasa 04:40
3. Sarasaksha 10:11
4. Sevesrikantham 24:45
5. Deva Deva 29:50
6. Vishweshsra 37:43
7. Rama Rama 44:37

02] Gems of Swathi Thirunal : Popular Krithis

https://www.youtube.com/watch?v=P1Oo2Ir785Y&ab_channel=CarnaticClassical

Gems of Swati Thirunal by various artists.

03] Swathi Thirunal Krithis Vol-1 : Palai C.K. Ramachandran

https://www.youtube.com/watch?v=h-PAnzu_ORg&ab_channel=MusicJukeBox

Film : Swathi Thirunal Krithis Vol-1
Produced by : Sargam Musics
Lyrics : Swathi Thirunal
Music : Traditional
Singer : Palai C.K. Ramachandran

04] Swathi Thirunal Krithis : Manorama Music

https://www.youtube.com/watch?v=G7snWCvP5oI&ab_channel=CarnaticClassical

00:00:00 - Sumasayaka, Karnataka Kapi, Roopak Thal - Vivek Moozhikulam
00:09:24 - Deva Deva Kalayamithe ,Mayamalavagowla, Roopak Thal - Palghat R Ramaprasad
00:29:05 - Bhogeendra Shayinam, Kunthalavarali, Khanda Chappu - G Sreevidya, Hyderabad
00:33:07 - Mamavasada Janani - Kanada, Roopak Thal - Dr Sreedev Rajagopalan
00:39:12 - Devanu Ke Pathi, Durbari Kanada, Adi Thal - Sreevalsan J Menon
00:44:55 - Thillana, Dhanashree, Adi - T S Pattabhirama Pandit

MOVIES

[a] Swathi Thirunal | സ്വാതിതിരുനാൾ | Lenin Rajendran | Anant Nag | Srividya | Nedumudi Venu | Ambika

https://www.youtube.com/watch?v=18fc5mWFLeQ&ab_channel=MillenniumCinemas

Swathi Thirunal

Poster

Directed by	Lenin Rajendran
Screenplay by	Lenin Rajendran
Starring	Anant Nag Srividya Ambika Ranjini
Cinematography	Madhu Ambat
Edited by	Ravi
Music by	M. B. Sreenivasan
Production company	Chithranjali Studios
Distributed by	Seven Arts
Release date	• 4 September 1987
Running time	133 minutes
Country	India
Language	Malayalam

Swathi Thirunal is a 1987 Indian Malayalam-language biographical film co-written and directed by Lenin Rajendran. The film is based on the life of Swathi Thirunal Rama Varma, the Maharaja of Travancore. It stars Anant Nag in the title role, with Srividya, Nedumudi Venu and Murali in other important roles. The cinematographer was Madhu Ambat.

Plot

The story begins with Gowri Lakshmi Bayi entrusting the four-month-old Swathi Thirunal Rama Varma to the care of the English East India Company whose representative was Col. Munro. Then it cuts to when Swathi Thirunal is sixteen and takes over the reins of Travancore from his aunt Gowri Parvati Bayi. Swathi Thirunal's biography is then shown against the backdrop of the music that he himself has composed. The movie ends with his death in 1846.

Production

After Anant Nag's Kannada film *Narada Vijaya* (1980) was dubbed into Malayalam and performed well in the Kerala box office, the director Lenin Rajendran and cinematographer Madhu Ambat approached him to portray Swathi Thirunal Rama Varma in their biopic of him. Though initially reluctant, he ultimately agreed. Actor Saikumar was initially offered the lead role, but he later made his debut in *Ramji Rao Speaking* (1989). In return, Nag told Rajendran about the work of art director P. Krishnamoorthy whom he had worked with in *Hamsageethe* and the latter made his debut in Malayalam through this film.

Cast

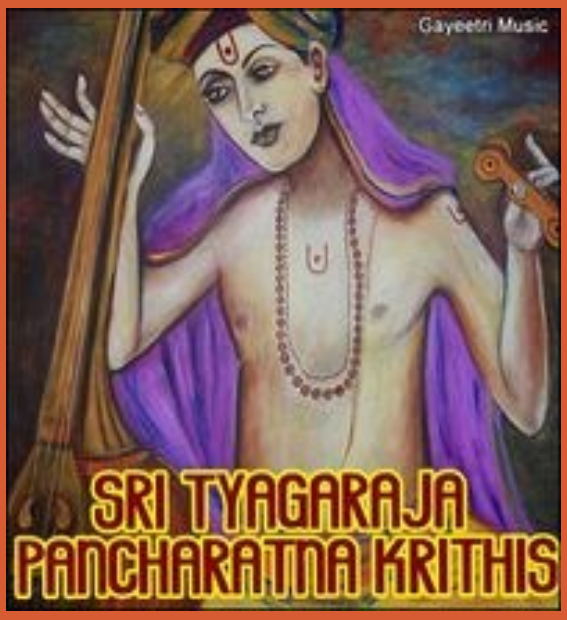
- Anant Nag as Swathi Thirunal Rama Varma (voice dubbed by Venu Nagavally)
- Srividya as Gowri Parvati Bayi
- Nedumudi Venu as Irayimman Thampi
- Murali as Shadkala Govinda Marar
- Ambika as Narayani Panam Pillai Amma Kochamma
- Babu Namboothiri as Diwanji Subbaravu
- Ranjini as Sugandhavalli
- Jagannathan as Vadivelu
- Innocent as Krishna Ravu
- Kaithapram Damodaran Namboothiri as singer
- Ravi Vallathol as singer
- Kanakalatha as Narayani's Thozhi
- Mehboob Sait (guest role)
- Kuyili as dancer
- Sujatha Thiruvananthapuram

Swathi Thirunal	
Soundtrack album by M. B. Sreenivasan	
Released	1987
Length	60:36
Label	Tharangini Music
Producer	K. J. Yesudas

Kerala State Film Awards:

- Special Jury Award – Lenin Rajendran
- Special Jury Award – M.B Sreenivasan
- Best Play Back Singer – M. Balamuralikrishna
- Best Art Director – P. Krishnamoorthy

பயம் - 8



Tyagaraja

Thyagaraja

Tyāgarāja	
 A painting of Tyagaraja from the Jaganmohan palace in Mysore	
Born	Kakarla Tyagabrahmam 4 May 1767 Tiruvarur
Died	6 January 1847 (aged 79) Thiruvaiyaru, Thanjavur Maratha kingdom
Occupation	Carnatic composer

Tyagaraja (Telugu: త్యాగరాజు) (4 May 1767 – 6 January 1847), also known as **Thyāgayya** and in full as **Kakarla Thyagabrahmam**, was a composer and vocalist of Carnatic music, a form of Indian classical music. Tyagaraja and his contemporaries, Shyama Shastri and Muthuswami Dikshitar, are regarded as the Trinity of Carnatic music. Tyagaraja composed thousands of devotional compositions, most in Telugu and in praise of Rama, many of which remain popular today, the most popular being "Nagumomu". Of special mention are five of his compositions called the *Pancharatna Kritis* (transl. "five gems"), which are often sung in programs in his honour, and *Utsava Sampradaya Krithis* (transl. Festive ritual compositions), which are often sung to accompany temple rituals.

Tyagaraja lived through the reigns of four kings of the Maratha dynasty – Tulaja II (1763–1787), Amarasimha (1787–1798), Serfoji II (1798–1832) and Sivaji II (1832–1855), although he served none of them.

త్యాగరాజు (మే 4, 1767 - జనవరి 6, 1847) కర్ణాటక సంగీత త్రిమూర్తులలో ఒకరు. **త్యాగయ్య**, **త్యాగబ్రహ్మ** అనే పేర్లతో కూడా ప్రసిద్ధుడు. నాదోపాసన ద్వారా భగవంతుని తెలుసుకోవచ్చని నిరూపించిన వాగ్గేయకారుడు. ఆయన కీర్తనలు శ్రీరాముని పై అతనుకుగల విశేష భక్తిని, వేదాలపై, ఉపనిషత్తులపై అతనుకున్న జ్ఞానాన్ని తెలియపరుస్తాయి. ఉపనయనం తరువాత తండ్రిగారి బోధలు, 18వ ఏట రామకృష్ణానంద పరబ్రహ్మం ఉపదేశం చేసిన రామ షడక్షరీ మంత్ర ప్రభావం, తల్లి అలవర్చిన భక్తి సంగీతాలు బాల్యంలోనే బీజాంకురాలై త్యాగరాజ స్వామి వారిలో మూర్తీభవించాయి. ఇతను కర్ణాటక సంగీత త్రయంలో మరో ఇద్దరైన శ్యామశాస్త్రి, ముత్తుస్వామి దీక్షితులకు సమకాలికుడు కూడా. వీరు ముగ్గురూ తమిళనాడులోని, తంజావూరు జిల్లా, తిరువారూరుకు సంబంధించిన వారే. తమిళదేశంలో పుట్టి పెరిగినా వారి గానం ఎక్కువగా తెలుగు, సంస్కృతాల్లోనే సాగింది.

Personal life and background

Thyāgarāja was born Kakarla Thyagabrahmam in 1767 to a Telugu Vaidiki Mulakanadu Brahmin family in Tiruvarur in present-day Tiruvarur District of Tamil Nadu. There is a school of thought led by musicologist B. M. Sundaram that contests this and proposes Tiruvaiyaru as his birthplace. He is a famous musician and his family name 'Kakarla' indicates that they were originally migrants from the village of the same name in the Cumbum taluk of Prakasam district, Andhra Pradesh. His family belonged to the Smarta tradition and Bharadvaja gotra. Tyagaraja was the third son of his parents, and Panchanada Brahmam and Panchapakesha Brahmam are his elder brothers. He was named Tyagabrahmam/Tyagaraja after Tyagaraja, the presiding deity of the temple at Thiruvarur, the place of his birth. Tyagaraja's maternal uncle was Giriraja Kavi. Giriraja Kavi was a poet and musician. Giriraja was born in Kakarla village, Cumbum taluk in Prakasam district, Andhra Pradesh. He is believed to have belonged to the Mulakanadu sect. Tyagaraja's maternal grandfather was named Kalahastayya, but was frequently addressed as Veena Kalahastayya as he was a noted veena player. Tyagaraja learned to play the veena in his childhood from Kalahastayya. After Kalahastayya's death Tyagaraja found *Naradeeyam*, a book related to music. Tyagaraja hero-worshipped the celestial sage Narada; a reference to this is Tyagaraja's krithi *Vara Nārada* (rāga Vijayaśrī, Ādi tāḷam). Legend has it that a hermit

taught him a mantra invoking Narada, and Tyagaraja, meditating on this mantra, received a vision of Narada and was blessed with the book *Svarārnavam* by the sage. During his last days, Tyagaraja took vows of Sannyasa.

Tyagaraja died on a Pushya Bahula Panchami day, 6 January 1847, at the age of 79. His last composition before his death was *Giripai Nelakonna* (rāga Sahāna, Ādi tāḷam). He was cremated on the banks of the Kaveri river at Thiruvaiyaru.

Musical career [https://en.wikipedia.org/wiki/File:Tyagaraja_1961_stamp_of_India.jpg]

Tyāgarāja began his musical training at an early age under Sonti Venkata Ramanayya, a music scholar, after the latter heard his singing and was impressed by the child prodigy. Tyagaraja regarded music as a way to experience God's love. His compositions focused on expression, rather than on the technicalities of classical music. He also showed a flair for composing music and, in his teens, composed his first song, "Namo Namo Raghavayya", in the Desika Todi ragam and inscribed it on the walls of the house. His compositions are mainly of a devotional (*bhakti*) or philosophical nature. His songs feature himself usually either in an appeal to his deity of worship (primarily the Avatar Rama), in musings, in narratives, or giving a message to the public. He has also composed krithis in praise of Krishna, Shiva, Shakti, Ganesha, Muruga, Saraswati, and Hanuman. Sonti Venkataramanayya informed the king of Thanjavur of Tyagaraja's genius. The king sent an invitation, along with many rich gifts, inviting Tyagaraja to attend the royal court. Tyagaraja, however, was not inclined towards a career at the court, and rejected the invitation outright. He was said to have composed the krithi *Nidhi Chala Sukhama* (నిధి చాల సుఖమా) (transl. "Does wealth bring happiness?") on this occasion. He spent most of his time in Tiruvaiyaru, though there are records of his pilgrimages to Tirumala and Kanchipuram. When he was in Kanchipuram, he met Upanishad Brahmayogin at the Brahmendral Mutt at Kanchipuram.

Tyagaraja, who was immersed in his devotion to Rama and led a spartan way of life, did not take any steps to systematically codify his vast musical output. Rangaramanuja Iyengar, a leading researcher on Carnatic music, in his work *Kriti Manimalai*, has described the situation prevailing at the time of the death of Tyagaraja. It is said that a major portion of his incomparable musical work was lost to the world due to natural and man-made calamities. Usually, Tyagaraja used to sing his compositions sitting before deity manifestations of Lord Rama, and his disciples noted down the details of his compositions on palm leaves. After his death, these were in the hands of his

disciples, then families descending from the disciples. There was not a definitive edition of Tyagaraja's songs.

The songs he composed in pure Telugu were widespread in their popularity because of the ease with which they could be sung in those days. Musical experts such as Kancheepuram Nayana Pillai, Simizhi Sundaram Iyer and Veenai Dhanammal saw the infinite possibilities for imaginative music inherent in his compositions and they systematically notated the songs available to them. Subsequently, researchers like K. V. Srinivasa Iyengar and Rangaramanuja Iyengar made an enormous effort to contact various teachers and families who possessed the palm leaves. K. V. Srinivasa Iyengar brought out *Adi Sangita Ratnavali* and *Adi Tyagaraja Hridhayam* in three volumes. Rangaramanuja Iyengar published *Kriti Mani Malai* in two volumes. He also composed songs in Sanskrit.

Furthermore, Musiri Subramania Iyer, the doyen of Bhava Sangitam, had a vast collection of books in his library. T. K. Govinda Rao, his disciple, brought out a volume of Tyagaraja's songs in English and Devanagari script. T. S. Parthasarathy, a leading scholar on Tyagaraja, published the text and meaning of Tyagaraja's songs. There are also many less comprehensive publications in Telugu.

About 700 songs remain of the 24,000 songs said to have been composed by him; however, scholars are skeptical about numbers like these, as there is no biographical evidence to support such claims. In addition to nearly 700 compositions (kritis), Tyagaraja composed two musical plays in Telugu, the *Prahalada Bhakti Vijayam* and the *Nauka Charitam*. *Prahlada Bhakti Vijayam* is in five acts with 45 *kritis* set in 28 ragas and 138 verses, in different metres in Telugu. *Nauka Charitam* is a shorter play in one act with 21 *kritis* set in 13 *ragas* and 43 verses. The latter is the most popular of Tyagaraja's operas, and is a creation of the composer's own imagination and has no basis in the Bhagavata Purana. Tyagaraja also composed a number of simple devotional pieces appropriate for choral singing.

The 20th-century Indian music critic K. V. Ramachandran wrote: "Tyagaraja is an indefatigable interpreter of the past... but if with one eye he looks backward, with the other he looks forward as well. Like Prajapati, he creates his own media and adores his Rama not alone with jewel-words newly fashioned, but also with jewel-[like]-music newly created. It is this facet of Tyagaraja that distinguishes him from his illustrious contemporaries." In other words, while Tyagaraja's contemporaries were primarily concerned with bringing to audiences the music of the past, Tyagaraja also pioneered new musical concepts at the same time.

Music Memorial

Tyagaraja Aradhana, the commemorative music festival is held every year in Thiruvaiyaru in Thanjavur district of Tamil Nadu, during the months of January to February in Tyagaraja's honor. This is a week-long festival of music where various Carnatic musicians from all over the world converge at his resting place. On the Pushya Bahula Panchami, thousands of people and hundreds of Carnatic musicians sing the five Pancharatna Kritis in unison, with the accompaniment of a large bank of accompanists on veenas, violins, flutes, nadasvarams, mridangams and ghatams.

Biographical Films

Apart from references to his works, using the *kirtanas* as songs, two films were made on his life. V. Nagayya made a biographical epic on Tyagaraja titled *Tyagayya* in 1946 which is still treated as a masterpiece of Telugu cinema. In 1981, Bapu–Ramana made *Tyagayya* with J. V. Somayajulu in the lead role. Another attempt is being made by Singeetam Srinivasa Rao to picturise Tyagaraja's life. Apart from these, *Bombay Gnanam* made a short film known as *Endaro Mahanubavulu* on Tyagaraja. The short film was released on 27 February 2021, on the 174th Tyagaraja Aradhana festival.

Compositions

Kakarla Tyagabrahmam, colloquially known as Tyāgarāja and Tyagayya, was one of the greatest composers of Carnatic music or Indian classical music. He was a prolific composer and highly influential in the development of the South Indian classical music tradition. Tyagaraja composed thousands of devotional compositions, most of them in praise of Lord Rama; most of which remain very popular even today. Of special mention are five of his compositions called the Pancharatna Kriti (English: 'five gems'), which are often sung in programmes in his honor.

01] Ghana Raga Pancharatnam

#	Composition	Raga	Tāla	Language
1	*jagadānanda kāraka* జగదానంద కారక ஜகதாநந்த காரக	Nāṭa	Ādi	Sanskrit
2	*duḍukugala nannē* దుడుకుగల ననే్న துடுக்குகல நன்னே	Gaula	Ādi	Telugu
3	*sādhiñcenē ō manasā* సాధించెనే ఓ మనసా சாதிச்செனே ஓ மனசா	Ārabhi	Ādi	Telugu
4	*kana kana rucirā* కనకనరుచిరా கண கண ருசிரா	Varāli	Ādi	Telugu
5	*endarō mahānubhāvulu* ఎందరో మహానుభావులు எந்தரோ மஹானுபாவுலு	Śrī	Ādi	Telugu

The *Pancharatna kritis* were written in praise of the Hindu deity Rama. They are set to *Adi Tala* and each raga represents the mood of the song and the meaning of its lyrics. All the *kritis* were composed in the style of a Ragam Tanam Pallavi (RTP) with the *charanams* (stanzas) substituting for the *kalpana swaras* (improvisatory passages) in the *pallavi* section of the RTP.

The *Pancharatna Kritis* are:

1. Jagadananda Karaka (Ragam Natai)
2. Duduku gala (Ragam Goula)
3. Sadhinchene (Ragam Arabhi)
4. Kanakana Ruchira (Ragam Varali)
5. Endaro Mahanubhavulu (Shree Ragam)

The melodic forms of these compositions (Nata, Goula, Arabhi, Varali, Sri) are the five *Ghana ragas* of Carnatic music, also called the *ghanapanchaka*. These five ragas lend themselves to elaborate improvisations. They are so called because they are suited for playing tanam on the veena. Nata and Varali are the most ancient of the Carnatic ragas and date back to over a thousand years ago.

A particularly difficult musical challenge has been taken up successfully by Tyagaraja in three of these compositions. The raga Naata has a particularly distinctive use of the *dhaivatam* note or swara (A in the C scale of Western classical notes). Tyagaraja has avoided the *dhaivatam* completely in the first *Pancharatna Kriti* without losing the *swarupa*, or character, of the ragam. Similarly *gandharam* is a note of some beauty in Goula (E in the C scale). Tyagaraja has made minimal use of this note, without losing the character of the ragam. Finally, he avoids *dhaivatam* in Sri ragam, again a note that is present in some very characteristic *sancharas* (phrases) of this ragam.

1] *Jagadānanda kārakā*

In this song, Tyagaraja praises Ramachandra, one of the incarnations of Lord Vishnu. He eulogizes Ramachandra as one who is the cause of all bliss in the universe. This is the only *Pancharatna Kriti* that was composed in Sanskrit. All the other *kritis* were composed in Telugu, which was used in the court of the Maratha king Sarabhoji who ruled this area in the 18th century. Rama was Tyagaraja's favorite god. The kriti is set to Nata raga.

2]*Duḍukugala nannē dora koḍuku brōchurā yentō*

In this second *Pancharatna Kriti* composed in Telugu, Tyagaraja lists all the errors he has committed in his life and asks who but Rama could redeem such a sinner. The sins described include: just wandering around as though being satisfied with a full meal, giving sermons to people who are not interested in listening or who do not have the capability to understand, self-styling oneself as a great person, and mistaking the dross for the real thing. He lists four categories of people to whom he has made the claim of greatness; the ignorant, the riff-raff, the low social folk and women. In a play on words, he reproaches those who desire wives and progeny. The kriti is set to Gowla raga.

3] *Sādhinchene ō manasā*

This *Pancharatna Kriti* was composed in Telugu and has been set to Arabhi raga. It is written in a playful tone, rich with metaphor and simile without a surfeit of adjectives - all the while arresting the attention of the singers. In this *kriti*, Tyagaraja sings the greatness of the lord Krishna in a lucid manner. The style adopted in this *kriti* is very sweet in comparison with the other four.

4] *Kana kana ruci rā kanaka vasana ninnu*

This is the least sung or performed of the five *Pancharatna Kritis* composed in Telugu, but it is considered by some to be the most lingering and beautiful. It describes the divine beauty of Sri Rama, whom Tyagaraja worshiped. He says that the more he Tyagaraja looks upon His beautiful features, the more his mind is attracted to Him Sri Rama. This composition is rarely taught, and rarely heard in concerts, owing to the raga it is set to Varali raga.

5] *Endarō mahānubhāvulu*

Endarō mahānubhāvulu is believed to be one of the earlier *kritis* Tyagaraja composed in Telugu. The song is a salutation to and praise of all the great saints and musicians down the ages. Tyagaraja clearly delineates and lists the *Mahanubhavalu*, or great ones, in the *kriti* itself, mentioning the saints Narada and Saunaka, among others. In this kriti, Tyagaraja describes the greatness of devotees of the Lord. The belief in Kerala and Tamil Nadu is that Tyagaraja composed the *kriti* spontaneously in his joy upon hearing the divine music of the Malayali singer Shadkala Govinda Marar. But according to the Walajapet disciples' version of the origin of the *kriti*, it was composed and learned by Tyagaraja's disciples before the arrival of Marar. This, according to P. T. Narendra Menon, was the legendary, historically significant meeting between two great musicians. Since *Endharo mahanubhavalu* is said to have been composed by Tyagaraja at a young age, it is possible that after hearing Marar sing and in appreciation of the greatness of Marar, Tyagaraja could have asked his disciples to sing the *kriti* on this occasion. Humility is the foundation of all. The kriti is set to Shri raga

Endaro Mahanubhavulu

எந்தரோ மஹானுபாவுலு

Endaro Mahanubhavulu (Telugu: ఎందరో మహానుభావులు) is a

popular *kriti* in Carnatic music composed by Tyagaraja, one of the Trinity of Carnatic music. Its lyrics are in Telugu; the music is set in the Sri Ragam and is in Aadi Talam. It is among the *Pancharatna Kritis* ("five gems") of Tyagaraja.

Etymology

The word *Mahānubhāvulu* ismade up of two Sanskrit words, *mahát* and *anubhava*. *Mahát* is a superlative term which means "great, important, high, eminent" and is related to the word *mahadbhū* which means "to become great or full (said of the moon)". The term *anubhava* refers to experience or knowledge derived from personal observation. Hence the word *Mahānubhāvulu* is referring to those devotees who have acquired extraordinary wisdom through their

personal experiences. The word *Endarō* means "many persons". Thus, *Endarō Mahānubhāvulu* can be translated as "The great men who have attained dizzy heights in their spiritual experience and who have lived in all the ages".

History

Endaro Mahanubhavulu was composed by Tyagaraja after an encounter with Govinda Marar, a highly skilled musician from Travancore (modern-day Kerala, India). One of Govinda's greatest musical feats was that he could effortlessly sing a pallavi in six kalas. As a result, he came to be known as 'Shatkala Govinda Marar'. In 1838, as the fame of Tyagaraja reached him, he decided to travel to Thiruvaiyaru to see him in person. He took with him two of his disciples, Nallathambi Mudaliyar and Vadivelu.

When he finally visited Tyagaraja's house, he found Tyagaraja sitting on a stone platform outside the house. Marar respectfully bowed to the great master and said "I have come seeking the privilege of listening to your celestial music. You should be pleased to confer it on me." Tyagaraja would never sing for the pleasure of strangers, without an inner urge. So he gave no response to the request. Vadivelu understood Tyagaraja's mind and asked him if he would at least listen to his master Marar sing. Tyagaraja glanced at Marar and condescendingly replied "What glorious music can this sick man offer? Let me see." Govinda Marar sang with his heart and soul, moving from raga to raga, overwhelming the audience with his singing. The performance conjured images of mighty musicians and artists in Tyagaraja's mind. That very moment the words of the renown song 'Endaro Mahanubhavulu' flowed from his lips. The song was a dedication to all the great maestros and performers. In this poem, Tyagaraja describes the greatness of devotees through the ages.

02] Thiruvottriyur Pancharatnam

These kritis are composed on the Goddess Tripurasundari of the Thyagaraja Temple at Thiruvottriyur. It is said that Thyagaraja composed these at the request of his disciple Veena Kuppayyar.

#	Composition	Raga	Tāla	Language
1	*kanna talli* *కన్న తల్లి* *கன்ன தல்லி*	*Sāvēri*	*Ādi*	*Telugu*

2	*sundari ninnu* సుందరి నిన్ను சுந்தரி நின்னு	*Ārabhi*	*Miśra cāpu*	*Telugu*
3	*sundari nannindarilō* సుందరి నన్నిందరిలో சுந்தரி நன்னிந்தரிலோ	*Bēgadā*	*Rūpaka*	*Telugu*
4	*sundari nī divya rūpamunu* సుందరి నీ దివ్య రూపమును சுந்தரி நி திவ்ய ரூபமுனு	*Kalyāṇi*	*Ādi*	*Telugu*
5	*dārini telusukoṇṭi* దారిని తెలుసుకొంటి தாரிணி தெலுசுகொண்டி	*Suddha Sāvēri*	*Ādi*	*Telugu*

03] Kovur Pancharatnam

The following kritis are composed on the presiding deity of the Sundareswarar Temple at Kovur.

Composition	***Raga***	***Tāla***	***Language***	
1	*ī vasudha* ఈ వసుధ ஈ வசுத	*Sahānā*	*Ādi*	*Telugu*
2	*kōri sēvimpa rārē* కోరి సేవింప రారే கோரி சேவிம்ப ராரே	*Kharaharapriya*	*Ādi*	*Telugu*
3	*śambhō mahādēva* शम्भो महादेव ஸம்போ மஹாதேவ	*Pantuvarāḷi*	*Rūpaka*	*Sanskrit*

4	*nammi vaccina* నమ్మి వచ్చిన நம்மி வச்சின	*Kalyāṇi*	*Rūpaka*	*Telugu*
5	*sundarēśvaruni* సుందరేశ్వరుని சுந்தரேஸ்வருணி	*Shankarābharanam*	*Ādi*	*Telugu*

04] Shriranga Pancharatnam

Composition	***Raga***	***Tāla***	***Language***	
1	*cūtāmu rārē* చూతము రారె சூதாமு ராரே	*Ārabhi*	*Rūpaka*	*Telugu*
2	*ō raṅga śāyi* ఓ రంగశాయి ஓ ரங்கசாயி	*Kāmbhōji*	*Ādi*	*Telugu*
3	*karuṇa jūḍavayya* కరుణ జూడవయ్య கருண சூடவய்யா	*Sārangā*	*Ādi*	*Telugu*
4	*rāju veḍale* రాజు వెడళే ராஜு வெடலே	*Tōdi*	*Rūpaka*	*Telugu*
5	*vinarādā* వినరాద வினராதா	*Devagāndhāri*	*Ādi*	*Telugu*

05] Lalgudi Pancharatnam

#	Composition	Raga	Tāla	Language
1	*gati nīvani* గతి నీవని கதி நீவனி	Tōdi	Ādi	Telugu
2	*lalitē śrī pravṛddhē* లలితే శ్రీ ప్రవృద్ధే லலிதே ஸ்ரீ பிரவ்ரதே	Bhairavi	Ādi	Telugu
3	*dēva śrī* देव श्री தேவ ஸ்ரீ	Madhyamāvati	Triputa	Sanskrit
4	*mahita pravṛddha* महित प्रवृद्ध மஹித பிரவ்ரத	Kāmbhōji	Miśra cāpu	Sanskrit
5	*īśa pāhi māṃ* ఈశ పాహిమాం ஈச பாஹிமாம்	Kalyāṇi	Rūpaka	Telugu

06] Panchanadheeswara Thiruvaiyaru Kritis

(a) Pancha Nadīśvara Kritis

Composition	Raga	Tāla	Language	
1	*ilalō praṇatārti* ఇలలో ప్రణతార్తి இலலோ பிரணதார்த்தி	Athāna	Ādi	Telugu

2	*evarunnāru brōva* ఎవరున్నారు బ్రోవ எவருன்னாரு புரோவ	Mālavashri	Ādi	Telugu
3	*ēhi trijagadīśa* एहि त्रिजगदीश ஏஹி திரிஜகதிச	Sārangā	Miśra cāpu	Sanskrit
4	*muccaṭa brahmādulaku* ముచ్చట బ్రహ్మాదులకు முச்சூட பிரமாதுலகு	Madhyamāvati	Ādi	Telugu

(b) Dharmasamvardhani Devi Kritis

Composition	Raga	Tāla	Language	
1	*karuṇa jūḍavamma* కరుణ జూడవమ్మ கருண ஜூடவம்மா	Tōdi	Ādi	Telugu
2	*parā śakti manupa rādā* పరా శక్తి మనుప రాదా பரா சக்திமனுப ராதா	Sāvēri	Ādi	Telugu
3	*nīvu brōva valenamma* నీవు బ్రోవ వలెనమ్మ நீவ்வு புரோவ வலேனம்மா	Sāvēri	Ādi	Telugu
4	*bālē bālēndu bhūṣaṇi* బాలే బాలేందు భూషణి பாலே பாலேண்டு பூசணி	Rītigauḷa	Ādi	Telugu
5	*amma dharmasaṃvardhani* అమ్మ ధర్మసంవర్ధని அம்ம தர்மசம்வரத்தணி	Athāna	Ādi	Telugu

6	*vidhi śakrādulaku* విధి శక్రాదులకు விதி சக்ராதுலகு	*Yamunā Kalyāṇi*	*Rūpaka*	*Telugu*
7	*śivē pāhi mām* శివే పాహి మాం சிவே பாஹிமாம்	*Kalyāṇi*	*Ādi*	*Telugu*
8	*amba ninu nammiti* అంబ నిను నమ్మితి அம்ப நிநு நம்பித்தி	*Ārabhi*	*Ādi*	*Telugu*

07] Kritis composed at Kanchipuram

(a) Varadaraja Perumal Kritis

Composition	***Raga***	***Tāla***	***Language***	
1	*varadā navanītāśa pāhi* वरदा नवनीताश पाहि வரதா நவநீதாஸ பாஹி	*Rāgapanjaram*	*Miśra cāpu*	*Sanskrit*
2	*varada rāja ninu kōri vacciti* వరద రాజ నిను కోరి వచ్చితి வரதா ராஜ நீன்னு கோரி வச்சிதி	*Swarabhushani*	*Rūpaka*	*Telugu*

(b) Kanchi Kamakshi Kriti

Composition	***Raga***	***Tāla***	***Language***

1	*vināyakuni valenu brōvavē* వినాయకుని వలెను బ్రోవవే விநாயகுனி வலேநு புரோவவே	Madhyamāvati	Ādi	Telugu

08] Tirupati Venkateshwara Kritis

Composition	Raga	Tāla	Language	
1	*tera tīyaga rādā* తెర తీయగ రాదా தெர தீயகா ராதா	Gauḷipantu	Ādi	Telugu
2	*veṅkaṭēśa ninu sēvimpanu* వెంకటేశ నిను సేవింపను வேங்கடேச நினு சேவிம்பனு	Madhyamāvati	Ādi	Telugu

09] Neelayatakshi Kritis

The following kritis are addressed to Goddess Neelayatakshi of Kayarohanaswami Temple at Nagapattinam.

Composition	Raga	Tāla	Language	
1	*evaru teliya poyyēru* ఎవరు తెలియ పొయ్యేరు எவரு தெலிய பொய்யேரு	Tōḍi	Rūpaka	Telugu
2	*karmamē balavantamāyā* కర్మమే బలవంతమాయా கர்மமே பலவந்தமாயா	Sāvēri	Miśra cāpu	Telugu

10] Divya Nāma Sankīrtana

Composition	Raga	Tāla	Language
vara-līla gāna-lōla sura-pāla suguṇa-jāla bharita nīla-gaḷa hṛdālaya వర-లీల, గాన-లోల, సుర-పాల, సుగుణ-జాల భరిత నిల-గళ హృదాలయ	*Śaṃkarābharaṇaṃ*	*Tiśra laghu*	Sanskrit
Dīna janāvana śrī rāma - Dānava haraṇa śrī rāma - vīna vimāma śrī rāma - mīna śarīra śrī rāma దీన జనావన శ్రీ రామ- దానవ హరణ శ్రీ రామ - వీన విమాన శ్రీ రామ - మీన శరీర శ్రీ రామ	Bhūpālaṃ	*Ādi*	Sanskrit
Callarē rāmacandrunipai pūla చల్లరే రామచంద్రునిపై పూల...	Ahiri	*Miśra cāpu*	Telugu
Daśaratha nandana dānava mardana dayayā māṃ pāhi దశరథ నన్దన దానవ మర్దన దయయా మాం పాహి	Asāvēri	*Ādi*	Telugu
maravakarā nava manmatha rūpuni మరవ..	Ahiri	*Miśra cāpu*	Telugu
Daśaratha nandana dānava mardana dayayā māṃ pāhi దశరథ నన్దన దానవ మర్దన దయయా మాం పాహి	Asāvēri	*Ādi*	Telugu
maravakarā nava manmatha rūpuni మరవకురా నవ మన్మథ రూపుని	*Dēvagāndhāri*	*Ādi*	Telugu

nārāyaṇa hari nārāyaṇa hari నారాయణ హరి నారాయణ హరి	*Yamunā Kaḷyāṇi*	*Ādi*	*Telugu*
ō rāma ō rāma ōṁkāra dhāma ఓ రామ ఓ రామ ఓఙ్కార ధామ	*Arabhi*	*Ādi*	*Telugu*
pāhi rāma rāmayanucu bhajana śēyavē పాహి రామ రామయనుచు భజన శెయవే	*kharahara Priya*	*Rūpaka*	*Telugu*
pāhi māṃ harē mahānubhāva rāghava పాహి మాం హరే మహానుభావ రాఘవ	*Saurāṣṭra*	*Rūpaka*	*Telugu*
pālaya śrī raghuvīra sukṛpālaya rāja kumāra māṃ పాలయ శ్రీ రఘువీర సుకృపాలయ రాజ కుమార మాం	*Dēvagāndhāri*	*Ādi*	*Telugu*
rāma pāhi mēgha śyāma pāhi guṇadhāma mām pāhi ō rāma రామ పాహి మేఘ శ్యామ పాహి గుణధామ మామ్ పాహి ఓ రామ	*Kāpi*	*Ādi*	*Telugu*
rāma rāma rāma māṃ pāhi రామ రామ రామ మాం పాహి	*Yamunā Kaḷyāṇi*	*Ādi*	*Telugu*
vandanamu raghu nandana sētu bandhana bhakta candana rāma వన్దనము రఘు నన్దన సేతు బన్ధన భక్త చన్దన రామ	*Sahana*	*Ādi*	*Telugu*

11] Utsava Sampradāya Kritis

Composition	Raga	Tāla	Language	Other Info	
1	heccarikagā rārā hē rāmacandra హెచ్చరికగా రారా హే రామచన్ద్ర	Yadukula Kāmbhōji	Khaṇḍa cāpu	Telugu	hecchari ka pāṭa
2	sītā kalyāṇa vaibhōgamē సీతా కల్యాణ వైభోగమే	Kurinji/Shankarābharanam	Khaṇḍa cāpu	Telugu	gauri kalyāṇa mu
3	nagumōmu galavāni nā manōharuni నగుమోము గలవాని నా మనోహరుని	Madhyamāvati	Ādi	Telugu	nalugu pāṭa
4	nāpāli śrī rāma bhūpālaka sōma నాపాలి శ్రీ రామ భూపాలక సోమ	Shankarābharanam	Ādi	Telugu	nalugu pāṭa
5	jaya maṅgaḷaṃ nitya śubha maṅgaḷaṃ जय मंगळं नित्य शुभ मंगळं	Ghaṇṭa	Jhampa	Sanskrit	nalugu maṅgaḷa mu
6	jaya maṅgaḷaṃ nitya śubha maṅgaḷaṃ జయ మంగళం	Nādanāmakriya	Ādi	Telugu	nalugu maṅgaḷa mu

	నిత్య శుభ మంగళం				
7	*patiki hāratī rē* పతికి హారతీ రే	*Surati*	*Ādi*	*Telugu*	*śōbhana hāratu*
8	*patiki maṅgaḷa hāratirē* పతికి మంగళ హారతిరే	*Ārabhi*	*Ādi*	*Telugu*	*śōbhana hāratu*
9	*śōbhānē* శోభానే	*Pantuvarāḷi*	*Rūpaka*	*Telugu*	*śōbhānē*
10	*pūla pānupu mīda* పూల పానుపు మీద	*Āhiri*	*Ādi (tisralagu)*	*Telugu*	*pavvalimpu pāṭa*
11	*baḍalika tīra* బడలిక తీర	*Rītigauḷa*	*Ādi*	*Telugu*	*pavvalimpu pāṭa*
12	*lāli lāliyaniyūcedarā* లాలి లాలియనియూచెదరా	*Harikāmbhōji*	*Ādi*	*Telugu*	*lāli pāṭa*
13	*lāli lālayya lāli* లాలి లాలయ్య లాలి	*Kēdāragaula*	*Jhampa*	*Telugu*	*lāli pāṭa*
14	*rāma śrī rāma lāli* రామ శ్రీ రామ లాలి	*Shankarābharanam*	*Ādi*	*Telugu*	*lāli pāṭa*

15	*uyyālalūgavayya śrī rāma* ఉయ్యాలలూగవ య్య శ్రీ రామ	*Niīāṃbari*	*Jhampa*	*Telugu*	*lāli pāṭa*
16	*lāliyūgavē māpāli daivamā* లాలియూగవే మాపాలి దైవమా	*Niīāṃbari*	*Rūpaka*	*Telugu*	*lāli pāṭa*
17	*rāma rāma rāma lāli* రామ రామ రామ లాలి	*Sahānā*	*Miśra cāpu*	*Telugu*	*lāli pāṭa*
18	*kṣīra sāgara vihāra* क्षीर सागर विहार	*Ānanda Bhairavi*	*Jhampa*	*Sanskrit*	*lāli pāṭa*
19	*rakṣa peṭṭarē doraku* రక్ష పెట్టరే దొరకు	*Bhairavi*	*Ādi*	*Telugu*	*lāli pāṭa*
20	*śrī rāma rāma rāma* శ్రీ రామ రామ రామ	*Niīāṃbari* (alt. *Gōpikā Vasantam*)	*Jhampa*	*Telugu*	*lāli pāṭa*
21	*jō jō rāma ānanda ghana* జో-జో రామ ఆనంద ఘన	*Rītigaula*	*Ādi*	*Telugu*	*jōla pāṭa*
22	*mēlukōvayya mammēlukō rāma*	*Bauli*	*Jhampa*	*Telugu*	*mēlu kolupu pāṭa*

	మెలుకోవయ్య మమ్మేలుకో రామ				
23	*mēlukō dayā nidhī* మేలుకో దయా నిధీ	*Saurāṣtram*	*Rūpaka*	*Telugu*	*mēlu kolupu pāṭa*
24	*jānakī nāyaka* జానకీ నాయక	*Dhanyāsi*	*Ādi*	*Telugu*	*maṅgaḷamu*
25	*mā rāmacandruniki* మా రామచంద్రునికి	*Kēdāragaula*	*Ādi*	*Telugu*	*maṅgaḷamu*

12] Other Kritis

Composition	***Raga***	***Tāla***	**Language**
abhimānamu lēdēmi nīvabhinaya vacanamulāḍēdēmi	*Andhāḷi*	*Miśra cāpu*	*Telugu*
āḍa mōḍi galadā rāmayya māṭa (lāḍa)	*Cāru kēśi*	*Ādi*	*Telugu*
anurāgamu lēni manasuna sujñānamu rādu	*Sarasvati*	*Rūpaka*	*Telugu*
aparādhamulanōrva samayamu kṛpa jūḍumu ghanamaina nā	*Rasāḷi*		*Telugu*
appa rāma bhakti yentō gopparā mā (yappa)	*Pantu Varāḷi*	*Rūpaka*	*Telugu*

āragimpavē pālāragimpavē	*Tōḍi*	*Rūpaka*	*Telugu*
bāgāyenayya nī māyalentō	*candra jyoti*	*Dēśa Ādi*	*Telugu*
bantu reethi kolu	*Hamsa nādam*	*Dēśa Ādi*	*Telugu*
brōva bhāramā raghurāma bhuvanamella nīvai nannokani	*Bahudāri*	*Ādi*	*Telugu*
cakkani rāja mārgamuluṇḍaga sandula dūranēla ō manasā	*Kharaharapriya*	*Ādi*	*Telugu*
daya sēyavayyā sadaya rāmacandra	*yadukula kāmbhoji*	*Ādi*	*Telugu*
dina maṇi vaṃśa tilaka lāvaṇya dīna śaraṇya	*hari kāmbhōji*	*Ādi*	*Telugu*
dhyānamē varamaina gaṅgā snānamē manasā	*dhanyāsi*	*Adi*	*Telugu*
dvaitamu sukhamā advaitamu sukhamā	*Rīti Gauḷa*	*Adi*	*Telugu*
ē dāri sañcarinturā yika palkarā	*Śṛti ranjani*	*Dēśa Ādi*	*Telugu*
ē tāvunarā nilakaḍa nīku	*Kaḷyāṇi*	*Ādi*	*Telugu*
ēmani pogaḍudurā śrī rāma ninn(ēmani)	*Vīra vasantaṁ*	*Adi*	*Telugu*

ēmi dōva palkumāyikanu nēnendu pōdu śrī rāma	*Sāranga*	*Ādi*	*Telugu*
ennāḷḷu tirigēdiyennāḷḷu	*Māḷava śrī*	*Ādi*	*Telugu*
enta vēḍukondu rāghava pantamēlarā ō rāghava	*Sarasvati manōhari*	*Ādi*	*Telugu*
evariccirirā śaracāpamulu nīkina kulābdhi candra	*Madhyamāvati*		*Telugu*
evari māṭa vinnāvō rāvō indu lēvō bhaḷi bhaḷi	*Kāmbhōji*	*Ādi*	*Telugu*
gānāmūrtē śrī kṛṣṇa vēṇu gāna lōla tribhuvana pāla pāhi	*Gāna mūrti*	*Dēśa Adi*	*Sanskrit*
giri pai nelakonna rāmuni guri tappaka kaṇṭi	*Sahana*		*Telugu*
giriraja suta tanaya sadaya [2]	Bangaala	Desa Adi	Telugu
hari dāsulu veḍale muccaṭa kani ānandamāye dayāḷō	*Yamuna Kaḷyāṇi*	*Ādi*	*Telugu*
kāla haraṇa mēlarā harē sītārāma	*shuddha saveri*	Rupaka	*Telugu*
kalugunā pada nīraja sēva gandha vāha tanaya	*Pūrṇa lalita*	*Ādi*	*Telugu*
karuṇā samudra nanu kāvavē śrī rāma bhadra	*Dēvagāndhāri*	*Ādi*	*Telugu*

koluvaiyunnāḍē kōdaṇḍa pāṇi	*Dēvagāndhāri*	*Adi*	*Telugu*
kṣīra sāgara śayana nannu cintala peṭṭa valenā rāma	*Dēvagāndhāri*	*Ādi*	*Telugu*
līlagānu jūcu	*Dundhubi/Divyamani*	*Ādi*	*Telugu*
mā jānaki cēṭṭa paṭṭaga maharājavaitivi	*Kāmbhōji*	Desadi	*Telugu*
manasā eṭulōrtunē nā manavi cēkonavē ō	*Maḷayamārutam*	*Rūpaka*	*Telugu*
manasā śrī rāmacandruni maravakē ēmarakē ō (manasā)	*Īsha manōhari*		*Telugu*
manavyāḷakinca rādaṭē marmamella telpedanē manasā	*Naḷina kānti*	*Dēśa Ādi*	*Telugu*
mari-mari ninnē moraliḍa nī manasuna daya rādu	*Kāmbhōji*	*Ādi*	*Telugu*
marugēlarā ō rāghava	*jayanta śrī*	*Dēśa Ādi*	*Telugu*
mōhana rāma mukha jita sōma mudduga palkumā	*Mōhana*	*Ādi*	*Telugu*
mōkṣamu galadā bhuvilō jīvanmuktulu kāni vārulaku	*Sāramati*	*Ādi*	*Telugu*
nāda lōluḍai brahmānandamandavē manasā	*Kaḷyāṇa vasanta*	*Rūpaka*	*Telugu*

nāda sudhā rasambilanu narākṛti yāye manasā	*Arabhi*	*Rūpaka*	*Telugu*
nādatanumaniśaṃ śaṅkaram namāmi mē manasā śirasā	*citta ranjani*	*Ādi*	*Sanskrit*
nagumōmu ganalēni nā jāli telisi nanu brōvaga rādā śrī raghuvara nī	*Abhēri*	*Ādi*	*Telugu*
nā moralanu vini ēmaravalenā pāmara manujulalō ō rāma	*Arabhi*	*Ādi*	*Telugu*
nā morālakimpavēmi śrī rāma	*Dēvagāndhāri*	*Rūpaka*	*Telugu*
nannu kanna talli nā bhāgyamā nārāyaṇi dharmāmbikē	*Sindhu kannaḍa*	*Ādi*	*Telugu*
nārada gāna lōla nata jana paripāla	*Atāṇā*	*Ādi*	*Telugu*
nidhi cāla sukhamā rāmuni sannidhi sēva sukhamā - nijamuga palku manasā	*Kaḷyāṇi*	*Miśra cāpu*	*Telugu*
nija marmamulanu telisina vārini nīvalayiñcēdēmakō rāma	*Umābharaṇam*	*Ādi*	*Telugu*
ninnē bhajana sēyu vāḍanu	*Nāṭa*	*Rūpaka*	*Telugu*
ninnē nera namminānu nīrajākṣa nanu brōvumu	*Pantu Varāḷi*	*Rūpaka*	*Telugu*
niravadi sukhada nirmala rūpa nirjita muni śāpa	*Ravi candrika*	*Ādi*	*Sanskrit*

ō rājīvākṣa ōrajūpulu jūcedavērā nē nīku vērā	*Arabhi*	*Miśra cāpu*	*Telugu*
rāga sudhā rasa pānamu jēsi rañjillavē ō manasā	*Andōḷika*	*Ādi*	*Telugu*
palukavēmi nā daivamā parulu navvunadi nyāyamā	*Pūrṇa candrika*	*Ādi*	*Telugu*
para lōka bhayamu lēka bhava pāśa baddhulayyēru	*Mandāri*	*Ādi*	*Telugu*
raghu nāyaka nī pāda yuga rājīvamula nē viḍa jāla śrī (raghu)	*Hamsa dhvani*	*Ādi*	*Telugu*
rāma kōdaṇḍa rāma rāma kalyāṇa rāma	*Bhairavi*	*Ādi*	*Telugu*
rākā śaśi vadana iṅka parākā	*takka*	*Ādi*	*Telugu*
rāma kathā sudhā rasa pānamoka rājyamu jēsunē	*Madhyamāvati*	*Ādi*	*Telugu*
ramiñcuvārevarurā raghūttamā ninu vinā	*Supōṣiṇi*	*Dēśa Ādi*	*Telugu*
rānidi rādu surāsurulakaina	*Maṇiraṃgu*		*Telugu*
sāmaja vara gamana sādhu hṛtsārasābja pāla kālātīta vikhyāta	*Hindōḷaṃ*	*Ādi*	*Telugu*
saṅgīta jñānamu bhakti vinā sanmārgamu kaladē manasā	*Dhanyāsi*		*Telugu*

sarasa sāma dāna bhēda daṇḍa catura sāṭi daivamevarē brōvavē	*Kāpi Nārāyaṇi*	*Dēśa Ādi*	*Telugu*
sītamma māyamma śrī rāmuḍu mā taṇḍri	*vasanta*	*Rūpaka*	*Telugu*
sītāpatē nā manasuna siddhāntamani yunnānurā	*khamās*	*Rūpaka*	*Telugu*
sītāvara saṅgīta jnanamu dhāta vrāyavalerā	*Dēvagāndhāri*	*Ādi*	*Telugu*
smaraṇē sukhamu rāma nāma naruḍai puṭṭinanduku nāma	*Janaranjani*	*Ādi*	*Telugu*
śōbhillu sapta svara sundarula bhajimpavē manasā	*Jaganmōhini*	*Rūpaka*	*Telugu*
sogasu jūḍa taramā	*kannaḍa Gauḷa*	*Rūpaka*	*Telugu*
sogasugā mṛdaṅga tāḷamu jata gūrci ninu sokka jēyu dhīruḍevvaḍō	*śriranjani*	*Rūpaka*	*Telugu*
śrī raghu kulamandu puṭṭi sītanu ceyi konina rāma candra	*Hamsadhvani*	*Ādi*	*Telugu*
śrī rāma pādamā nī kṛpa cālunē cittāniki rāvē	*Amṛta vāhini*	*Ādi*	*Telugu*
sudhā mādhurya bhāṣaṇa	*sindhu rāma kriya*		*Telugu*
sujana jīvana rāma suguṇa bhūṣaṇa rāma	*khamās*	*Ādi*	*sanskrit*

sundara daśaratha nandana vandanamonariñcedarā	*kāpi*	*Ādi*	*sanskrit*
telisi rāma cintanatō nāmamu sēyavē ō manasā	*Pūrṇa candrika*	*Ādi*	*Telugu*
teliya lēru rāma bhakti mārgamunu	*Dhēnuka*	*Ādi*	*Telugu*
śrī tuḷasamma māyiṇṭa nelakonavamma - ī mahini nī samānamevaramma baṅgāru bomma (śrī)	*Dēvagāndhāri*	*Dēśa Ādi*	*Telugu*
tulasī daḷamulacē santoṣamugā pūjintu	*Māyāmāḷavagaula*	*Rūpaka*	*Telugu*
vidulaku mrokkeda saṅgīta kōvidulaku	*Māyāmāḷavagaula*		*Telugu*
vinarādā nā manavi	*Dēvagāndhāri*		*Telugu*
yōcanā kamala lōcana nanu brōva	*Darbār*	*Ādi*	*Telugu*
yēlara krishna	*kambhoji*	*Rūpaka*	*Telugu*

Musical Dramas

A] Prahlada Bhakti Vijayam

Composition	***Raga***	***Tāla***	***Language***
śrī gaṇapatini sēvimpa rārē శ్రీ గణపతిని సేవింప రారే	*Saurāṣṭra*	*Ādi*	*Telugu*

vāsudēvayani veḍalinayī dauvārikuni kanarē వాసుదేవయని వెడలినయీ దౌవారికుని కనరే	*Kaḷyāṇi*	*Ādi*	*Telugu*
vinatāsuta rārā nā vinuti gaikonarā వినతాసుత రారా నా వినుతి గైకొనరా	*husEni*	*Ādi*	*Telugu*
nārada muni veḍalina suguṇātiśayamu vinarē నారద ముని వెడలిన సుగుణాతిశయము వినరే	*Pantuvaraḷi*	*Tisra Nadai Adi Talam*	*Telugu*
ipuḍaina nanu talacinārā svāmi ఇపుడైనా నను తలచినారా స్వామి	*Arabhi*	*Miśra cāpu*	*Telugu*
ēṭi janmamidi hā ō rāma ఏటి జన్మమిది హా ఓ రామ	*Varāḷi*	*Miśra cāpu*	*Telugu*
ē nāṭi nōmu phalamō ē dāna balamō ఏ నాటి నోము ఫలమో ఏ దాన బలమో	*bhairavi*	*Ādi*	*Telugu*
aḍugu varamulaniccedanu అడుగు వరములిచ్చెదను	*Arabhi*	*Miśra cāpu*	*Telugu*
tanalōnē dhyāniñci tanmayamē kāvalerā తనలోనే ధ్యానిఞ్చి తన్మయమే కావలెరా	*Dēvagāndhāri*	*Ādi*	*Telugu*
rārā māyiṇṭidāka raghuvīra sukumāra mrokkedarā రారా మాయిఞ్టిదాక రఘువీర సుకుమార మ్రొక్కెదరా	*Asāvēri*	*Ādi*	*Telugu*

B] Nouka Charitram

Composition	Raga	Tāla	Language
Srungarinchu koni vedaliri	Surutti		Telugu
Aadavaarella goodi	Yadhu kula Khamboji		Telugu
Choodare chelulaaraa Yamuna devi	Panthuvarali		Telugu
Yemani nera nammu kondhumu Krishna	Saurashtram		Telugu
Yememo theliyaka balikedharu namida dayleka	Saurashtram		Telugu
ōḍanu jaripē mucchaṭa kanarē vanitalāra nēḍu ఓడను జరిపే ముచ్చట కనరే వనితలార నేడు	*Sāranga*		Telugu
Thanayandhe premayanusu viribonulu	Bhairavi		Telugu
Yenomu nochithmo chelula	Punnagavarali		Telugu
cālu cālu nī yuktulu naḍavadu sārasākṣa śrī kṛṣṇā చాలు చాలు నీ యుక్తులు నడవవు సారసాక్ష శ్రీ కృష్ణా	*Sāvēri*	*Ādi*	Telugu
Choothamu rare yi vedkanu	Kapi		Telugu

evaru manaku samānamilalō-nintulāra nēḍu ఎవరు మనకు సమానమిలలో నిన్తులార నేడు	*Dēvagāndhāri*	*Ādi*	*Telugu*
Unnathavuna nunda niyyadhu	Gantaa		
Alla kallolamayenamma Yamunadevi	Saurashtram		
perugu pAlu bujiyinchi	Gantaa		
kRshNA mAkEmi dhova baluku	Punnagavarali		
indukEmi sEtu mamma	Varali		
vEda vAkyamani yenchiri	Mohana		
hari hari nIyokka divya	Punnagavarali		
gandhamu puyyarugā pannīru gandhamu puyyarugā గంధము పుయ్యరుగా పన్నీరు గంధము పుయ్యరుగా	*Punnāga Varāḷi*	*Ādi*	*Telugu*
ghuma ghumayani vasanathoSaurashtram	Saurashtram		
mA kulamuna kiha pramosagina	Surutti		*Telugu*

Resource: Please visit this web link

https://en.wikipedia.org/wiki/List_of_compositions_by_Tyagaraja

Audios & Videos

Thyagaraja Aradhana

The idol of Thyagaraja in his temple in Tiruvaiyaru

Genre	Carnatic music
Dates	January / February
Location(s)	Thiruvaiyaru in Tamil Nadu and Tirupati and Kakarla in Andhra Pradesh[1]
Years active	1846–present

Thyagaraja Aradhana is an annual *aradhana* (a Sanskrit term meaning act of glorifying God or a person) of Telugu saint composer Tyagaraja. The music festival is observed in the states of Andhra Pradesh, Karnataka and Tamil Nadu, primarily in Tiruvaiyaru in Thanjavur district of Tamilnadu, the place where Tyagaraja attained Jeeva Samadhi. The aradhana is observed on Pushya Bahula Panchami day when the saint attained Jeeva samadhi, where the musicians render the saint's Pancharatna Kritis.

[a] Welcome To Thiruvaiyaru Thyagaraja Aradhana

https://thiruvaiyaruthyagarajaaradhana.org/index.php

[b] Tamilnadu Tourism

https://www.tamilnadutourism.com/festivals/thyagaraja-aradhana.php

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01] 176th Annual Aradhana Festival and Pancharatna Kritis of composer Saint Thyagaraja at Tiruvaiyuru 11 Jan 2023]

https://www.youtube.com/watch?v=DCeSOCjb9VI&ab_channel=DoordarshanNational

02] 175th Annual Aradhana Festival and Pancharatna Kritis of composer Saint Thyagaraja at Tiruvaiyuru [22 Jan 2022]

https://www.youtube.com/watch?v=FnTafM301oM&ab_channel=DoordarshanNational

03] Popular Thyagaraja Keerthanalu | Thiruvaiyaru Tyagayya Aradhana

https://www.youtube.com/watch?v=vZYgJHGQtuw&ab_channel=INRECOCarnaticSongs

04] Thyagaraja's Pancharatna Kritis

https://www.youtube.com/watch?v=KkjuKwD2Yvw&ab_channel=MusicToday

05] Tyagayya | Telugu Full Movie | J.V. Somayajulu | K.R. Vijaya [FILM]

https://www.youtube.com/watch?v=u5gEDrHH0Vc&ab_channel=TeluguMovieCafe

06] Tyagayya Telugu Full Movie | Chittor V.Nagaiah | Hemalatha Devi [FILM]

https://www.youtube.com/watch?v=By9EoBs6HD0&ab_channel=TVNXTTelugu

07] Endaro Mahanubhavulu - A Film by Bombay Gnanam [FILM]

https://www.youtube.com/watch?v=47cDkpuNWG4&ab_channel=BombayGnanam

08] 2015 - Saint Thyagaraja's Grand Symphony - Kumaresh, Ganesh, Mysore Nagraj & Manjunath

https://www.youtube.com/watch?v=XsW8iLCyysQ&ab_channel=BharatiyaSamaganaSabha

09] Tribute to The Trinity: Vol 1 | Thyagaraja | Audio Jukebox | Vocal & Instrumental | Music Today

https://www.youtube.com/watch?v=UQDCEagacRw&ab_channel=MusicToday

10] Saint Thyagaraja Harikathe in Kannada by Smt Veena Mohan

https://www.youtube.com/watch?v=mFxdwnMEssA&ab_channel=VeenaMohanHarikathe

11] "Sri Tyagaraja Vaibhavam" by Brahmasri Chaganti Koteswara Rao garu

https://www.youtube.com/watch?v=gO61qEVPjJA&ab_channel=SreeGuruvaani

https://en.wikipedia.org/wiki/Thyagaiah_(1946_film)

Tyagaiah is a 1946 Telugu-language film produced and directed by V. Nagayya It is based on the life of the saint Tyagaraja.

Tyagaiah

Poster of Tyagayya

Directed by	V. Nagayya
Screenplay by	V. Nagayya S. V. R. Acharya or Samudrala Sr. Dialogues and other songs
Story by	V. Nagayya
Based on	The life of Tyagaraja
Produced by	Nagayya Sri Duvvuri Narayana Reddy

Starring	V. Nagayya B. Jayamma
Cinematography	Mohamed A. Rehman
Edited by	Govind Dinkar Joshi
Music by	V. Nagayya
Production companies	Sri Renuka Films, Madras
Release date	• 1 November 1946 (India)
Running time	186 minutes
Language	Telugu

https://en.wikipedia.org/wiki/Tyagayya_(1981_film)

Tyagayya is a 1981 Indian Telugu-language film directed by Bapu. The cast included J.V. Somayajulu and K. R. Vijaya. The film is based on the life of Saint, Singer, and composer Tyagaraja. Tyagayya was showcased at the Indian Panorama of Filmotsav'82.

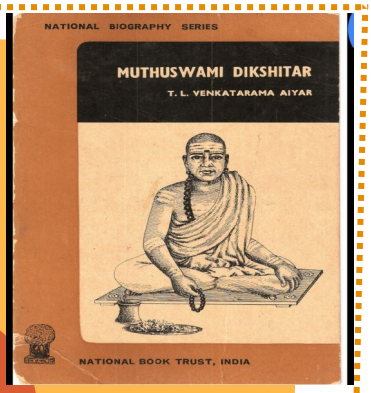
Tyagayya

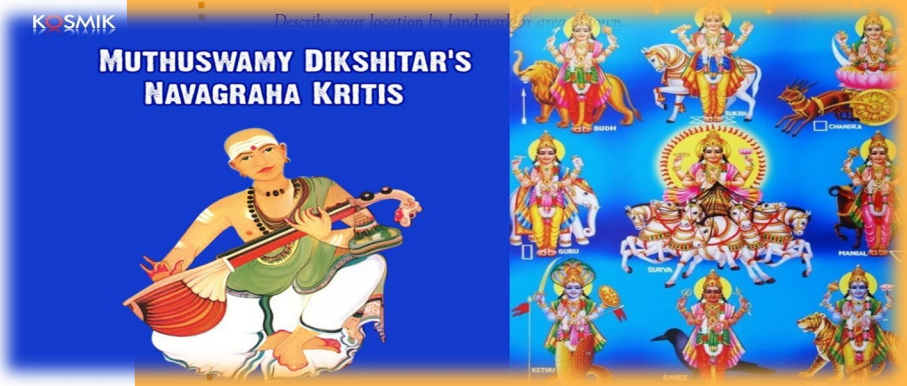
Directed by	Bapu
Written by	Mullapudi Venkata Ramana

		Starring	J. V. Somayajulu K.R. Vijaya
		Music by	K. V. Mahadevan
		Production company	Navata Arts
		Release year	• 1981
		Running time	143 minutes
		Country	India
		Language	Telugu

பயிற்சி - 9

Muthuswami Dikshitar





Muthuswami Dikshitar

Muthuswami Dikshitar (Mudduswamy Dikshitar)

Born	24 March 1776 Thiruvarur, Thanjavur Maratha kingdom
Died	21 October 1835 (aged 60) Ettayapuram, India
Other names	Guruguha
Occupation	Carnatic music composer
Parent	• Ramaswami Dikshitar (father)

Introduction

Muthuswami Dikshitar (Mudduswamy Dikshitar) (m*uttusvāmi dīkṣitar*, 24 March 1776 – 21 October 1835), mononymously **Dikshitar**, was a South Indian poet, singer and veena player, and a legendary composer of Indian classical music, who is considered one of the musical trinity of Carnatic music. Muthuswami Dikshitar was born on 24 March 1775 in Tiruvarur near Thanjavur, in what is now the state of Tamil Nadu in India, to a family that is traditionally traced back to Virinichipuram in the northern boundaries of the state. His compositions, of which around 500 are commonly known, are noted for their elaborate and poetic descriptions of Hindu gods and temples and for capturing the essence of the raga forms through the vainika (veena) style that emphasises gamakas. They are typically in a slower speed (chowka kala). He is also known by his signature name of **Guruguha** which is also his mudra (and can be found in each of his songs). His compositions are widely sung and played in classical concerts of Carnatic music.

The musical trinity consists of Dikshitar, Tyagaraja (1767–1847), and Syama Sastri (1762–1827). However, unlike the Telugu compositions of the others, his compositions are predominantly in Sanskrit. He also composed some of his kritis in Manipravalam (a combination of the Sanskrit and Tamil languages).

There are two schools of thought regarding the pronunciation of his name. The name is popularly pronounced as 'Muthuswamy Dikshitar'. Muthuswami is an extremely common Tamil name (Muthu translates to pearl in Tamil, cognate to Muktha/Moti in Sanskrit and

Hindi) and is derived from Selvamuthukumaraswamy, a deity of the famed Vaideeswaran temple in Myladuthurai. However, T K Govinda Rao explains in Compositions of Mudduswamy Dikshitar that "the word Muddayya is an epithet of Kumaraswami or Guha. Further, in the most authentic original Telugu publication of Sangita Sampradaya Pradarshini (1904) Sri Subbarama Dikshitar mentions his name as Mudduswamy. Also, in the popular composition of Dikshitar, "Bhajare re Chitha" in raga Kalyani, the "mudra" or signaure of the composer appears in the text as "Guruguha Roopa Muddu Kumara Jananeem".

Early Life

Muthuswami Dikshitar was born in Brahmin family on 24 March, 1776, in Tiruvarur near Thanjavur in what is now the state of Tamil Nadu in India. He was the eldest son of the composer, Ramaswami Dikshitar who instructed in a number of subjects including the vedas, poetry, music, and astronomy. Muthuswami had two brothers, Chinnaswami (*Cinnasvāmi*) and Balaswami (*Bālāsvāmi*), and a sister, *Balāmba*. Muthuswami's father, Ramaswami Dikshitar, born circa 1735, from an Auttara Vadama family in Virinchipuram, had moved South due to the politically troubled environment around Kanchipuram and Virinchipuram at that time. Ramaswamy Dikshithar trained in the veena under Venkata Vaidyanatha Dikshitar, who belonged to the lineage of Govinda Dikshitar and Venkatamakhin and this is evident in Muthuswami's works which follow the Venkatamakhin raga system.

Muthuswami moved to the town of Manali, near Madras (now Chennai) at the behest of Venkatakrishna Mudaliar, a local zamindar. The Dikshitar brothers accompanied the zamindar to Fort St. George nearby where they were introduced to Western orchestral music and the violin. An ascetic named Chidambaranatha Yogi then took Muthuswami under his wing and away to the city of Benares (now Varanasi in Uttar Pradesh). There he was instructed in music, esoterics, philosophy, and yoga. He was also exposed to Hindustani classical music, particularly the Dhrupad style, which, according to some scholars, would influence his later compositions.

Upon the death of Chidamabaranatha Yogi, Dikshitar returned South from Benares and moved to the town of Tiruttani near Tirupati.

At a young age, Dikshitar was also exposed to the music of the Western bands at Fort St. George. At a later stage, Dikshitar composed some forty songs to several (mostly western folk) tunes loosely adopted to ragas such as sankarabharaNa. This corpus is now known as *nottusvara sahitya* (etym. *nottusvara* = "notes" swara). The influence of Celtic and Baroque styles in these compositions is quite evident (e.g., *Sakthi Sahitha Ganapatim*, to the tune of *voulez-vous dancer*, *Varashiva Balam*). There is an erroneous belief that these were composed at the behest of CP Brown, the Collector of Cuddapah. This is not possible as the two could have never met. Muthuswami Diskhitar had left Madras by 1799. Brown came to Madras only in 1817, learned Telugu in 1820 and moved to Cuddappah the same year.

Professional Career

According to legend, Murugan, the deity of the temple at Tirutani, placed a piece of sugar candy in Dikshitar's mouth and commanded him to sing. This marked the beginning of

his career in music and also led to him adopting the mudra, *Guruguha*, one of the many names of Murugan. His first composition was *Śrināthādi guruguho jayati jayati* in the raga Maya Malavagaula and Adi tala.

The song addressed the Lord (and/or the guru) in the first declension (Vibhakthi) in Sanskrit. Dikshitar later composed kritis in all the eight declensions on the Lord. These are mostly with epithets glorifying Muruga in the ascetic/preceptor form and have very few references to specifically the deity in the saguna form, as at Thiruthani.

He then went on a pilgrimage visiting and composing at the temples at Kanchi, Tiruvannamalai, Chidambaram, Tirupathi and Kalahasthi, Srirangam, before returning to Tiruvarur.

Muthuswami Dikshitar attained mastery over the veena, and the influence of veena playing is evident in his compositions, particularly the gamakas. In his kriti *Balagopala*, he introduces himself as a *vainika ga¯yaka*, "a player of the veena". He experimented with the violin, and among his disciples, Vadivelu of the Thanjavur Quartet, and his brother Balaswami Dikshitar pioneered the use of violin in Carnatic music, now an integral part of most Carnatic ensembles.

On his return to Tiruvarur, he composed on every deity in the Tiruvarur temple complex including Tyagaraja (an amsham of Lord Shiva), the presiding deity, Nilotpalambal, his consort, and the Goddess Kamalambal an independent deity of high tantric significance in the same temple complex. This is when he composed the famous Kamalamba Navavarna kritis, filled with exemplary sahityas on the deities of the Sri Chakra which proved to be the showcase of his compositions. These *navavaranams* were in all the eight declensions of the Sanskrit language and are sung as a highlight of Guruguha Jayanti celebrated every year. He continued to display his prowess by composing the Navagraha Kritis in praise of the nine planets. The sahitya of the songs reflect a profound knowledge of the Mantra and Jyotisha sastras. The Nilotpalamba Kritis is another classic set of compositions which revived dying ragas like Narayanagaula, Purvagaula, and Chayagaula.

Legacy

Muthuswami Dikshitar died on 21 October 1835 at Ettayapuram. He had no children. A samadhi was erected at Ettayapuram in his memory and attracts musicians and admirers of his art.

Muthuswami Dikshitar's brothers Chinnaswami (1778–c. 1823) and Balaswami Dikshitar (1786–1858) were also noted musicians. Chinnaswami composed some kritis while Balaswami adapted and pioneered the use of the Western violin in Carnatic music. The two of them were primarily vocalists and performed together as a duo singing Muthuswami's compositions. Balaswami's grandson was the composer and scholar, Subbarama Dikshitar (1839–1906). In his *Sangeeta Sampradaya Pradarshini* (*Saṅgīta sampradāya pradarśini*), Subbarama records 229 of Muthuswami Dikshitar's kritis.

Dikshitar's disciples included a number of renowned artists who carried forward his tradition. They included the Tanjore quartet brothers, Ponnayya Pillai, Vadivelu, Chinnayya and Sivanandam, the mridangam player Tambiyappa, the veena player Venkatarama Ayyar of Avudayarkoil, Tiruvarur Kamalam, Vallalarkoil

Ammani, Kornad Ramaswamy, Tirukkadeyur Bharati, Thevvoor Subrahmania Ayyar, and the son of his Shyama Shastri, Subbaraya Shastri.

With the creativity and spiritual value embedded in his compositions, Dikshitar is considered one of the Trinity of Carnatic music alongside his two contemporaries from Tiruvarur, Tyagaraja and Shyama Shastri.The Carnatic musician M Balamuralikrishna had composed a song in his honour in the raga Sucharitra, 'Cintayāmi Satatam Śrī Mudduswāmi Dīkṣitam'.

Subbarama Dikshitar (1839–1906)

In his *Sangeeta Sampradaya Pradarshini*
Subbarama Dikshitar records 229 of Muthuswami Dikshitar's kritis.

** (☺) ** (☺) ** (☺) ** (☺) ** (☺)

Resource: https://en.wikipedia.org/wiki/Muthuswami_Dikshitar

Compositions

Muthuswami Dikshitar

Introduction

His total compositions are about 450 to 500, most of which are very widely sung by musicians today in Carnatic music concerts. Most of his compositions are in Sanskrit and in the Krithi form, i.e., poetry set to music. Muthuswami Dikshitar travelled to many holy shrines throughout his life, and composed krithis on the deities and temples he visited. Dikshitar is considered to have composed on the widest range of deities for any composer.

His Expertise

Each of his compositions is unique and brilliantly crafted. The compositions are known for the depth and soulfulness of the melody — his visions of some of the ragas are still the final word on their structure. His Sanskrit lyrics are in praise of the temple deity, but Muthuswami introduces the Advaita thought seamlessly into his songs, resolving the inherent relationship between Advaita philosophy and polytheistic worship. His songs also contain much information about the history of the temple, and its background, thus preserving many customs followed in these old shrines. Another noticeable feature in his compositions are the proficient rhyming of lines in the lyrics.

Muthuswami also undertook the project of composing in all the 72 Melakartha ragas, (in his Asampurna Mela scheme) thereby providing a musical example for many rare and lost ragas. Also, he was the pioneer in composing samashti charanam krithis (songs in which the main stanza or pallavi is followed by only one stanza, unlike the conventional two)] Dikshitar was a master of tala and is the only composer to have kritis in all the seven basic talas of the Carnatic scheme. Dikshitar shows his skill in Sanskrit by composing in all the eight declensions.

For richness of *raga bhava*, sublimity of their philosophic contents and for the grandeur of the sahitya, the songs of Dikshitar stand unsurpassed. Muthuswami Dikshitar composed many kritis in groups. *Vatapi Ganapatim* is regarded his best-known work.

Shri Nilotpala Nayike, in the raga Reethigowlai, a composition by Muthuswamy Dikshitar. The rendition was part of the Smt Kalpakam Swaminathan memorial concert at Naada Inbam, Chennai.

Muthuswami Dikshitar composed one song on the Nellaiappar Temple goddess Kanthimathi Amman. This song is considered to be a rare song set in the rare raga. He is also said to have composed a Rama Ashtapathi along with Upanishad Brahmendral at Kanchipuram. This work has been lost.

At a young age, Dikshitar was also exposed to the music of the Western bands at Fort St. George. At a later stage, Dikshitar composed some forty songs to several (mostly western folk) tunes loosely adopted to ragas such as sankarabharaNa. This corpus is now known as *nottusvara sahitya* (etym. *nottusvara* = "notes" swara). The influence of Celtic and Baroque styles in these compositions is quite evident (e.g., *Sakthi Sahitha Ganapatim*, to the tune of *voulez-vous dancer*, *Varashiva Balam*). There is an erroneous belief that these were composed at the behest of CP Brown, the Collector of Cuddappah. This is not possible as the two could have never met. Muthuswami Diskhitar had left Madras by 1799. Brown came to Madras only in 1817, learned Telugu in 1820 and moved to Cuddappah the same year.

01] Navavarna Kritis

The kritis on the nine grahas of Jyotisha Shastra composed by Muthuswami Dikshitar are:

#	Kriti	Raga	Tala	Planet
1	Surya Murte Sundara Chayadhipate சூர்ய மூர்த்தே சுந்தர சாயதிபதே	Sourastra	Chaturasra Jati Dhruva	Sun
2	Candram Bhaja Manasa சந்த்ரம் பஜ மானச	Asaveri	Chaturasra Jati Mathya	Moon
3	Angarakamasryamyaham அங்காரகமாஸ்ரியமயாஹம்	Surati	Rupaka	Mars
4	Budhamasryami Satatam பூதமாஸ்ரயாமி சதகம்	Nata Kuranji	'misra Jati Jhampe'	Mercury
5	Brhaspate Tarapate பிரஹஸ்பதே தாரபதே	Atana	Trisra Jati Triputa	Jupiter
6	Sri Sukra Bhagavantam ஸ்ரீ சுக்ர பகவந்தம்	Pharazu	Chaturasra Jati Ata	Venus
7	Divakara Tanujam திவிகார தனுஜம்	Yadukula Kambhoji	Chaturasara Jati Eka	Saturn
8	Smaramyaham Sada Rahum ஸ்மரமயகம் சதா ரகும்	Rama Manohari (Ramapriya)	Rupaka	Rahu
9	Mahasuram Ketumakam மகாசுரம் கேதுமகம்	Camaram (Shanmukhapriya)	Rupaka	Ketu

[02]Kamalamba Navavarna Kritis

Here are the 9 songs in praise of Goddess *Kamalamba*.

Kriti	Raga	Tala	Vibhakthi
Kamalamba Samrakshatu Mam	Anandabhairavi	Misra Chapu	Prathama
Kamalambam Bhaja Re	Kalyani	Adi	Dwitiya
Sri Kamalambikaya Katakshitoham	Sankarabharanam	Chaturasra Rupakam	Tritiya
Kamalambikayai Kanakamsukayai	Kambhoji	Khanda Ata	Chaturdhi
Sri Kamalambikayah Param Nahi Re	Bhairavi	Misra Jampa	Panchami
Kamalambikayastava Bhaktoham	Punnagavarali	Rupakam	Shasti
Sri Kamalambikayam Bhaktim Karomi	Sahana	Tisra Triputa	Saptami
Sri Kamalambike Avava	Ghanta	Adi	Sambodhana - Prathama
Sri Kamalamba Jayati	Ahiri	Rupakam	Prathama-Multiple Vibhaktis

[03]Maha Ganapati Krithis

Deekshitar composed 26 songs in temples of Lord Ganesha in around Tiruvarur.

Kriti	Raga	Tala
Eka Dantam Bhajeham	Bilahari	Misra Chapu
Gajadhishadanyam Na janeham	Nata Kuranji	Triputa
Gajanana Yutam Ganeshwaram	Vega Vahini (Cakravakam)	Adi
Ganapate Mahamate	Kalyani	Rupaka
Ganarajena Samrakshitoham	Arabhi	Rupaka
Ganesha Kumara Pahi mam	Janjhuti or Sencurati	Eka
Hasti-vadanaya Namastubhyam	Navaroj	Misra Eka

Kari-kalabha Mukham	Saveri	Rupaka
Lambodaraya Namaste	Varali	Khanda Eka
Maha-ganapate Palayashumam	Nata Narayani	Adi
Maha Ganapatim Manasa Smarami	Nata	Chaturasra Eka
Maha-ganapatim Vande	Thodi	
Shri Muladhara Chakra Vinayaka	Sri	Adi
Pancha Matanga Mukha Ganapatina	Malahari	Rupaka
Rakta Ganapatim Bhajeham	Mohana	Adi
Siddhi Vinayakam Anisham	Shanmukhapriya	Rupaka
Shri Gananatham Bhaja re	Isa Manohari	Rupaka
Shri Ganeshat Param Nahi re	Ardra Desi	Misra Jhampe
Shri Maha-ganapati aavatu Mam	Gaula	Trishra Triputa
Shweta Ganapatim	Chudamani'	Triputa
Uchhishta Ganapatau Bhaktim Krtva	Kashi Rama Kriya	Adi
Vallabha Nayakasya Bhaktau Bhavami	Begada	Rupaka
Vatapi Ganapatim	Hamsadhvani	Adi
Vinayaka Vighna Nashaka	Vega Vahini (Chakravakam)	Rupaka

04] Tanjavur - Brihadeeswari Devi Krithis

Kriti	Raga	Tala	Description
Bhogacchhaya Nataka Priye	Bhogacchhaya Nata	Adi	
Bhushavatim Manju Bhashavatim Bjajeham	Bhushavati	Trisra Eka	
Brhadamba Madamba Jayati	Bhanumati	Adi	
Brhadambikayai Namaste Namaste	Vasanta	Misra Chapu	
Brhadiswarim Bhajare Re Chitta	Lalita Panchamam	Adi	
Brhannayaki Varadayaki	Andhali	Adi	
Palaya Mam Brhadiswari Bhakta Janavani Sankari	Todi	Rupaka	

Himagiri Kumari Iswari	Ravi Kriya	Adi	
Pamara Jana Palini Pahi Brhannayaki	Suma Dyuti	Trisra Eka	
Saindhavi Raga Priye	Saindhavi	Adi	
Santana Manjari Sankari Satatam Pat Umam	Santana Manjari	Adi	
Satchidanandamaya Vijrmbhinim Smaramyaham	Kumbhini	Adi	
Srngaradi Nava Rasangi Brhadamba	Dhavalangi	Trisra Eka	

05] Madurai Meenakshi Devi Krithis

Kriti	Raga	Tala
Mamava Minakshi Raja Matangi மாமவ மீனாக்ஷி ராஜ மாதங்கி	Dhali Varali (39)	Misra Eka
Minakshi Me Mudam Dehi மீனாக்ஷி மே முடம் தேஹி	Gamaka Kriya	Adi
Sri Minakshi Gouri Raja Syamale ஸ்ரீ மீனாக்ஷி கௌரி ராஜ ஷ்யாமளே	Gouri	Rupaka
Sri Minambikayah Param Nahire Re Chitta ஸ்ரீ மீனாம்பிகே பரம் நஹிரே ரே சித்த	Deva Gandharam	Rupaka
Syamalangi Matangi Namaste ஷ்யாமளங்கி மாதங்கி நமஸ்தே	Syamala	Adi

06] Kasi - Visalakshi / Annapurna Devi Kritis

Kriti	Raga	Tala
Annapurne Visalakshi அன்னபூர்னே விசாலாக்ஷி	Sama	Adi
Ehi Annapurne Sannidhehi ஏஹி அன்னபூர்னே சன்னிதேஹி	Punnaga Varali	Adi
Kasi Visalakshim Bhajeham காசி விசாலாக்ஷி பஜேஹம்	Gamaka Kriya	Adi
Visalaksim Viswesim Bhajare விசாலாக்ஷிம் விஸ்சேம் பஜரே	Kasi Rama Kriya	Misra Chapu

07] Chidambaram - Nataraja Kritis

Kriti	Raga	Tala
Chidambara Nataraja Murtim சிதம்பர நடராஜ மூர்த்திம்	Tanu Kirti	Trisra Eka

Chidambara Natarajam Asrayami சிதம்பர நடராஜம் அஸ்ரயாமி	Kedaram	Adi
Chidambareswaram Chintayami சிதம்பரேஸ்வரம் சிந்தயாமி	Bhinna Shadjam	Adi
Kanaka Sabhapatim Bhajare Manasa கனக சபாபதிம் பஜரே மானஸ	Malava Sri	Adi
Sivakama Patim Chintayamyaham சிவகாம பதிம் சிந்தயாம்யஹம்	Nata Kuranji	Adi
Sivakameswaram Chintayamyaham சிவகாமேஸ்வரம் சிந்தயாம்யஹம்	Arabhi	Adi

08] Tiruvaiyaru - Pranatartiharana Panchandishwara Kritis

Kriti	Raga	Tala
Parameshwara Jagadishwara பரமேஷ்வர ஜகதீஷ்வர	Natta	Adi
Pranatartiharam Namami பிரணாதார்த்திஹரம் நமாமி	Nayaki	Adi
Pranatariharaya Namaste பிரணாதார்த்திஹரய நமஸ்தே	Samantam	Adi
Sri Vatukanatha ஸ்ரீ வடுகநாத	Devakriya	Misra Chapu

09] Kasi - Visweswara / Kala Bhairava Kritis

Kriti	Raga	Tala
Kala Bhairavam Bhajeham Anisam கால பைரவம் பஜேஹம் அனிஸம்	Bhairavam	Adi
Kasi Visweswara Ehi Mam Pahi காசி விஸ்வேஸ்வர ஏஹி மாம் பாஹி	Kambhoji	Ata
Sri Viswanatham Bhajeham ஸ்ரீ விஸ்வநாதம் பஜேஹம்	Chaturdasa Raga Malika	Adi
Viswanathena Rakshitoham விஸ்வநாதேன ரக்ஷிதோஹம்	Samanta	Adi
Viswesworo Rakshtu Mam விஸ்வேஸ்வரோ ரக்ஷது மாம்	Kanada	Adi
Viswanatham Bhajeham Satatam விஸ்வநாதம் பஜேஹம் சதாதம்	Natabharanam	Rupakam

10] Sri Krishna Krithis

Kriti		Raga	Tala	Kshetra
Nanda Gopala Mukunda		Yamuna Kalyani	Adi	Udupi
Balagopala Palayashumam		Bhairavi	Adi	Udupi
Santana Gopalam Upasmahe		Khamas	Rupaka	Mannargudi - Santana Gopala Swami
Sri Krishnam Bhaja Manasa Satatam		Todi	Adi	Guruvayur
Sri Sundara Rajam Bhajeham		Kasi Rama Kriya (45)	Adi	Madurai - Alagar Kovel (Vrshabhachalam)
Soundara rajam ashraye		Brindavana saranga	Rupakam	Thirunagai soundarraja perumal Nagapattinam
Chetah sri balakrishnam		Dwijavanthi	Adi	Guruvayoor
Govardhana Girisham		Hindolam	Rupakam	

11] Sri Lakshmi Krithis

Kriti	Raga	Tala
Hari Yuvatim Hymavatim Aradhayami Satatam	Desi Simharavam	Trisra Eka
Hiranmayim Lakshmim Sada Bhajami	Lalita	Rupaka
Maha Lakshmi Karuna Rasa Lahari	Madhava Manohari	Adi
Sri Bhargavi Bhadram Me Disatu	Mangala Kaisiki	Misra Eka
Sri Vara Lakshmi Namastubhyam	Sri	Misra Eka
Vara Lakshmim Bhajare Re Manasa	Sourashtra	Adi

12] Sri Sarawathi Devi Krithis

Kriti	Raga	Tala
Bharati mat-dishana-jadyapahe	Deva-manohari	Rupaka
Kalavati Kamalasana-yuvati	Kalavati	Adi
namo ! namaste ! girvani	Girvani	Triputa
Saraswati chaya-tarangini	Chaya-tarangini	Adi

Saraswati Vidhi-yuvati	Hindolam	Rupaka
Saraswatya bhagavatya samrakshitoham	Chaya-gaulam	Mishra ekam
Sharavati-tata-vasini hamsini	Sharavati	Trishra ekam
Shri Saraswati hitE	mAnji	
Shri Saraswati namostu ! te !	Arabhi	Rupakam
Vina-pustaka-dharinim ashraye	Toya-vegavahini (16)	Khanda ekam

13] Guruguha (Subramanya) Krithis

[A] Guruguha Vibhakti Krithis

Vibhakti	Kriti	Raga	Tala
1-prathama	Shri Nathadi Guruguho Jayati Jayati	Maya Malava Gowla	Adi
2-dwitiya	Manasa Guruguha Rupam Bhajare	Ananda Bhairavi	Rupaka
3-trtiya	Sri Guruna Palitosmi	Padi	Rupaka
4-chaturthi	Guruguhaya Bhaktanugrahaya	Sama	Adi
5-panchami	Guruguhadanyam Najaneham	Bala Hamsa	Jhampe
6-shashti	Sri Guruguhasya Dasoham	Purvi	Misra Chapu
7-saptami	Sri Guruguha Swamini Bhaktim Karomi	Bhanumati	Khanda Triputa
Sambodhana	Sri Guruguha Murtte Chit shakti Sphurtte	Udaya Ravi Chandrika	Rupaka
Sambodhana	Shri Guruguha Tarayashu Mam	Deva Kriya (Suddha Saveri)	Rupaka

[B] Other Krithis on Guruguha

Kriti	Raga	Tala	Kshetra / Deity
Bala-Subrahmanyam Bhajeham	Surati	Adi	
Dandayudha-Panim Dandita Daitya Shrenim	Ananda Bhairavi	Rupaka	Palani
Gajamba-nayako Rakshatu !	Janjhuti	Triputa	Swami Sailam (Swami Malai)
Ganapati-sodaram Guruguham Bhajeham	Arabhi	Adi	
Kumara Swaminam Guruguham Namami	Asaveri	Adi	

Para Shivatmajam Namami Satatam	Yamuna Kalyani	Adi	
Parvati Kumaram Bhavaye	Nata Kuranji	Rupaka	
Purahara Nandana Ripu Kula Bhanjana	Hamir Kalyani	Adi	
Purahara Nandana Ripu Kula Bhanjana	Hamir Kalyani	Adi	
Sadhujana Vinutam Guruguham	Gita-priya	Triputa	
Saurasenesham Vallisham Subrahmanyam Bhajeham	Saura Sena	Adi	
Sharavanabhava Guruguham Shanmukham Bhajeham	Revagupti	Rupakam	
Senapate Palaya Mam	Kasi Rama Kriya	Adi	
Shadanane Sakalam Arpayami	Khamas	Adi	
Shri Bala Subrahmanyagaccha	Bilahari	Misra Eka	Swami Sailam (Swami Malai)
Shri Subrahmanyaya Namaste	Kambhoji	Rupaka	
Shri Subrahmanyo Mam Rakshatu	Todi(8)	Adi	tiruccendUr
Shri Swaminathaya Namaste	Kamas or khamaj	Jhampe	Swami Sailam (Swami Malai)
Shri Vallipate Pahimam	Naga Swaravali	Eka	
Shrngara Shaktyayudha Dhara Sharavanasya Dasoham	Rama Manohari	Jhampe	Sikkil
Subrahmanyena Rakshitoham	Suddha Dhanyasi	Adi	Kanka Sailam (Kaligu Malai)
Swaminatha Paripalayasumam	Nata	Adi	
Swaminathena Samrakshitoham	Brndavani Saranga	Adi	

14] Sri Rangam Pancharatnam - Ranganatha Swami Krithis

Kriti	Raga	Tala
Ranga Pura Vihara ரங்கபுர விஹார	Brndavana Saranga	Rupaka
Ranganayakam Bhavaye ரங்கநாயகம் பாவயே	Nayaki	Adi

Sri Ranganatham Upasmahe ஸ்ரீ ரங்கநாதம் உபாஸ்மஹே	Purna Chandrika	Adi
Sri Ranganathaya Namaste ஸ்ரீ ரங்கநாதயா நமஸ்தே	Dhanyasi	Adi
Sri Bhargavi Badram ஸ்ரீ பார்கவி பத்ரம்	Mangala Kaishiki	Misra Chapu

15] Anjaneya Krithis

Kriti	Raga	Tala
Pavanatmajagacchha Paripurna Swacchha பவநாத்மஜகச்ச பரிபூர்ண சுவச்ச	Nata	Khanda Chapu
Pavanatmajam Bhajare பவநாத்மஜம் பஜரே	Sankarabharanam	Adi
Rama Chandra Bhaktam Bhaja Manasa ராமசந்திர பகதம் பஜ மானஸ	Geya Hejjajji	Adi
Vira Hanumate Namo Namo வீர ஹனுமதே நமோ நமோ	Kanada	Rupaka

16] English Notes

Composition	Raga	Tala	Deity
Santatam Pahimam ஸந்ததம் பாஹிமாம்	Sankarabharanam	Rupakam	Parvati

Resource:

https://en.wikipedia.org/wiki/List_of_compositions_by_Muthuswami_Dikshitar#References

Please also visit to know his 523 kritis:

https://www.karnatik.com/co1002.shtml

Audios & Videos

01] Music of South India: Muthuswamy Dikshitar

A program celebrating the birthday and musical contributions of one of the most celebrated composers of South India, Muthuswamy Dikshitar. This concert follows an all-day symposium in which his music is discussed in great detail. Dr. S. Sowmya (vocals) will be accompanied by Ranjani Ramakrishnan (violin) and Vignesh Venkataraman (mridangam). Muthuswamy Dikshitar used the signature "Guruguha" in his compositions and he is one of the most important composers of Carnatic (South Indian) classical music. Guruguha is a Sanskrit compound which translates as the "Teacher who is Guha." Guha is the name of the deity of secret wisdom, of love and war, known more commonly as Murukan. Dikshitar became "Guruguha" when, after Guha himself is said to have placed a hard candy on Dikshitar's tongue, he spontaneously burst into song in praise of Guha. The resulting song is set to raga Mayamalvagowla, the first raga that students of Carnatic music learn.

https://www.youtube.com/watch?v=2GCIgpygDIE&ab_channel=UCDavisMusic

02] Muthuswamy Dikshitar's Navagraha Kritis by Malladi Suri Babu & Narayana Sharma

Album Name : Navagraha Krithimala
Song Name : Suryamurthe - Japaa Kusuma (Shloka) - 00:06 to 07:38
Artiste : Malladi Suribabu & Narayana Sharma
Raga: Sourashtra
Tala: Chatusra Dhruva
Composer: Muthuswamy Dikshitar

Album Name : Navagraha Krithimala
Song Name : Chandram Bhaja - Dadi Shankha (Shloka) - 07:39 to 14:12
Artiste : Malladi Suribabu & Narayana Sharma
Raga: Asaveri
Tala: Chatusra Matya
Composer: Muthuswamy Dikshitar
Album Name : Navagraha Krithimala

Song Name : Angarakamashrayam - Dharanee Garbha (Shloka) - 14:13 to 21:17
Artiste : Malladi Suribabu & Narayana Sharma
Raga: Surutti
Tala: Rupakam
Composer: Muthuswamy Dikshitar

Album Name : Navagraha Krithimala
Song Name : Budhamashrayami - Priyangukalika (Shloka) - 21:18 to 26:26
Artiste : Malladi Suribabu & Narayana Sharma
Raga: Natakurinji
Tala: Misra Jhampa
Composer: Muthuswamy Dikshitar

Album Name : Navagraha Krithimala
Song Name : Bruhaspathe - Devanaamcha (Shloka) - 26:27 to 33:27
Artiste : Malladi Suribabu & Narayana Sharma
Raga: Atana
Tala: Tisra Triputa
Composer: Muthuswamy Dikshitar

Album Name : Navagraha Krithimala
Song Name : Sri Sukra - Himakundha (Shloka) - 33:28 to 41:21
Artiste : Malladi Suribabu & Narayana Sharma
Raga: Paras
Tala: Khanda Ata
Composer: Muthuswamy Dikshitar

Album Name : Navagraha Krithimala
Song Name : Diwakara Tanujam - Neelanjana (Shloka) - 41:22 to 50:16
Artiste : Malladi Suribabu & Narayana Sharma
Raga: Yadukulakambhoji
Tala: Chatusra Eka
Composer: Muthuswamy Dikshitar

Album Name : Navagraha Krithimala
Song Name : Mahasuram - Palaasha (Shloka) - 50:17 to 57:09
Artiste : Malladi Suribabu & Narayana Sharma
Raga: Chamaram
Tala: Rupakam
Composer: Muthuswamy Dikshitar

Album Name : Navagraha Krithimala
Song Name : Smaramyaham - Ardha Kaayam (Shloka) - 57:10 to 01:03:10
Artiste : Malladi Suribabu & Narayana Sharma
Raga: Ramamanohari
Tala: Rupakam
Composer: Muthuswamy Dikshitar

https://www.youtube.com/watch?v=_XxcM100qcQ&ab_channel=KosmikMusic

03] CARNATIC VOCAL | SONGS OF MUTHUSWAMI DIKSHITAR

Muthuswami Dikshitar (March 24, 1775 – October 21, 1835) was a South Indian poet and composer and is one of the Musical Trinity of Carnatic music. His compositions, of which around 500 are commonly known, are noted for their contemplative nature and for capturing the essence of the raga forms through the vainika (veena) style that emphasises gamakas. They are typically in a slower speed (chowka kala). He is also known by his signature name of Guruguha. His compositions are widely sung and played in classical concerts of Carnatic music.

The musical trinity consists of Dikshitar, Tyagaraja (1767–1847), and Syama Sastri (1762–1827) although, unlike the Telugucompositions of the others, his compositions are predominantly in Sanskrit. He also had composed some of his Kritis inManipravalam.

Muthuswami Dikshitar was born in Tiruvarur (of Thiruvarur district in what is now the state of Tamil Nadu) to a Tamil Iyer Brahmin couple Ramaswami Dikshitar(discoverer of Raaga Hamsadhwani) and Subbamma, as the eldest son. In keeping with the Brahminic educational tradition, Muthuswami learnt the Sanskrit language, Vedas, and other important religious texts. He obtained his preliminary musical education from his fatheHis total compositions are about 450 to 500, most of which are very widely sung by musicians today in Carnatic music concerts. Most of his compositions are in Sanskrit and in the Krithi form, i.e., poetry set to music. Muthuswami Dikshitar traveled to many holy shrines throughout his life, and composed krithis on the deities and temples he visited. Dikshitar is considered to have composed on the widest range of deities for any composer. Dikshitar was a master of tala and is the only composer to have kritis in all the seven basic talas of the Carnatic scheme. Dikshitar shows his skill in Sanskrit by composing in all the eight declensions.

Tracks List:
1. Maathangisri 00:00
2. Arunachalanatham 08:15
3. Santhana Ramaswami 17:09
4. Anna Poorne 21:30
5. Parandamavathi 27:10
6. Akhilandeshwari 39:26
7. Sri Saraswathi 45:35
8. Sri Mathrubhootham 49:28
9. Sri Venkata Girisham 58:01

https://www.youtube.com/watch?v=nVrjs9DGG-g&ab_channel=INRECOCarnaticSongs

04] Gems of Muthuswami Dikshitar - Carnatic Vocals | Ganapathe | Sri Mahaganapati | Anna Poorne

Muttuswamy Dikshitar, the youngest among the trinity of carnatic music, was a Veena exponent, composer par excellence, Saadhaka and a Srividya Upasaka. Dikshitar, a versatile composer, was adept at various distinctive forms of music and possessed immaculate linguistic abilities. The plethora of gems that he has created has acquired an important place in the Carnatic music repertoire.

INRECO and VANI RECORDING CO present the jukebox "Gems Of Muthuswami Dikshitar - Carnatic Vocals" sung by the iconic Carnatic singers like Sankaran Namboothiri, Mani Krishnaswami, Bombay S.Jayashri, Sanjay Subrahmanyan, Sugandha Kalamegham, P.Unnikrishnan and G.N.Balasubramaniam.

Songs:
Ganapathe 00:00:00
Sri Mahaganapati 00:06:14
Anna Poorne (Jayashri) 00:12:40
Sri Kamalambikayam 00:18:15
Swaminatha Paripalaya (Sugandha) 00:44:26
Bajarere Chitha 00:50:14
Bhajare 01:25:13
Subramanya Namaste 01:50:19

https://www.youtube.com/watch?v=-x3w8845aj0&ab_channel=INRECOCarnaticSongs

05] Navavarana Krithis - Mani Krishnaswami | Muthuswami Dikshitar Carnatic Vocal | Best Devotional Songs

The album "Navavarana Krithis" is an exquisite album in exaltation of Goddess in multitudinal Kritis sung by Mani Krishnaswami and composed by Muthuswami Dikshitar. Mani had a predilection for Music, possessed a natural gift for singing and a high-pitched musical voice. She is one of the most authentic exponents has done commendable service in the promotion of devotional music.

Her contribution on Muthuswamy Dikshitar's NavaVarna Kritis, a rare treasure of which Mani is legitimately proud, won for her the admiration of musicians as well as of the general public. The Hindu reviewing this said "Of the thematic compositions of Muthuswami Dikshitar, Kamalamba Navavarna Kritis have a special appeal to musicians as offering a challenge in rendering them competently. The gait of the compositions is ponderous and a musician, in enunciating sahitya, has to be extra careful as the words are deemed to contain the efficacious benefits of an incantation of mantras. Mani Krishnaswami who has rendered them in two cassettes, has lived upto her reputation as one for whom sahitya is of as much importance as the musical garb in which kritis are clothed. Whether the song is in Tamil, Telugu or Sanskrit, Mani always bestows extra attention to sahitya."

A well-known music critic once wrote: "Her voice, at once golden and mellifluous, fetching any phrase or note in whatever pitch, is her asset. From 'Varnam' to 'Tillana' it can sustain a recital, without a single false note. In this aspect, she is next only to Smt.M.S.Subbulakshmi."

Song Name: Sri Mahaganapati 00:00:00
Raga: Gowla
Tala: Misra Chapu

Song Name: Baalasubramanyam 00:06:26
Raga: Suruti
Tala: Adi

Song Name: Kamalambike (Dhyaana Kriti) 00:12:46
Raga: Thodi
Tala: Thisra Ekam

Song Name: Kamalambaa 00:23:10
Raga: Aanandabhairavi
Tala: Misra Chapu

Song Name: Kamalaambaam Bhajare 00:29:59
Raga: Kalyani
Tala: Adi

Song Name: Sri Kamalaambikayaa 00:38:08
Raga: Shankarabhanam
Tala: Chaturasra Rupakam

Song Name: Sri Kamalaambikaayai 00:47:41
Raga: Kaambhoji
Tala: Kanda Ata

Song Name: Sri Kamalaabaayaa 00:59:25
Raga: Bhairavi
Tala: Misra Jhampa

Song Name: Kamalaambikaayaaha 01:10:04
Raga: Punnagavarali
Tala: Chaturasra Rupakam

Song Name: Sri Kamalaambikaayam 01:19:54
Raga: Sahana
Tala: Tisra Triputa

Song Name: Sri Kamalaambike 01:29:05
Raga: Ghantha
Tala: Adi

Song Name: Sri Kamalaambaajayati 01:36:21
Raga: Aagiri
Tala: Chaturasra Rupakam

Song Name: Sri Kamalaambike (Mangala Kriti) 01:49:58
Raga: Sri
Tala: Kanda Ekam

https://www.youtube.com/watch?v=PfdNnuBxn0k&ab_channel=INRECOCarnaticSongs

06] Gems Of Dikshitar - Carnatic Classical Vocal || Maharajapuram Santhanam, Nithyasree Mahadevan
https://www.youtube.com/watch?v=Zv-QT4Ve55M&ab_channel=CarnaticClassical

07] "Guruguhaamrta - Muthuswami Dikshitar's 246th Jayanthi - Live from Chennai"

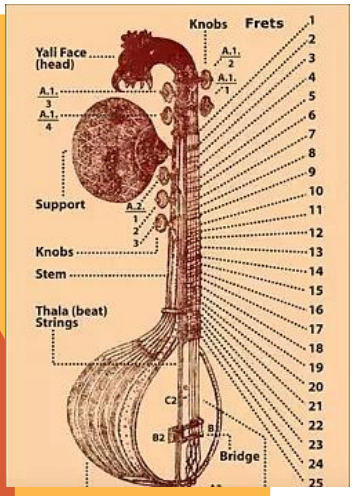
Homage by leading musicians

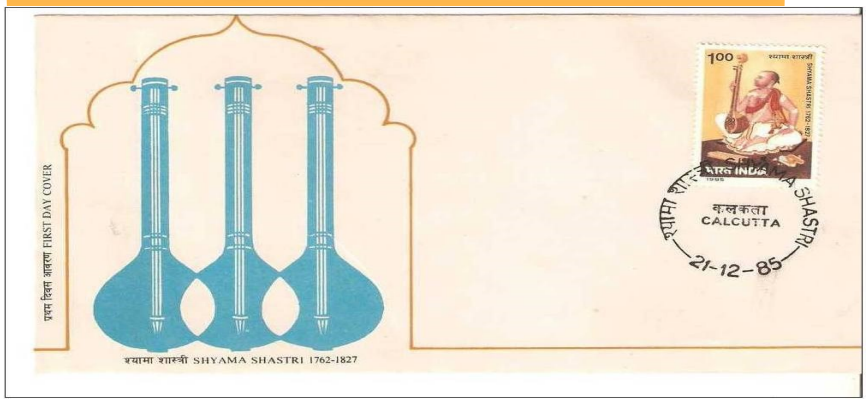
01] Dr RS Jayalakshmi - Veena
02] C Charulatha - Veena
03] Mylai Kartikeyan - Nadasvaram
04] Amritha Murali
05] Aswath Narayan
06] Chaitra Sairam
07] Bharathi Ramasubban
08] Dr. Nanditha Ravi
09] Aarthi and Archana
10] Vignesh Krishnamurthy
11] G Ravi Kiran
12] Vikram Raghavan
13] Ramakrishnan Murthy
14] Vignesh Ishwar
15] Nisha Rajagopalan

08] Lecture on Muthuswami Dikshitar Kritis by Prof. N. Veezhinathan
https://www.youtube.com/watch?v=QA-FrBxcK3M&ab_channel=ArkayRamakrishnan

அலகு - 10

Shyama Shastri





Shyama Sastri

Syama Sastri

Born	Venkata Subrahmanya 26 April 1762 Thiruvarur,[1] Thanjavur Maratha kingdom
Died	1827 (aged 64–65)
Other names	Syama Krishna
Occupation	Carnatic music composer

He is known for his ability to compose in the most complex of tāḷas.

Actual Name	: **Venkata Subrahmanya**
From	: 26th April, 1762 To : 6th Feb, 1827
Father	: Visvanatha Iyer
Mother	: Vengalakshmi
Place of birth	: Thiruvarur in Tanjavur Dist of Tamilnadu

Introduction

Shyama Sastri, the member of the Carnatic Music Trinity was born in 1762 and became well-versed in Sanskrit and Telegu early on. At 18 he moved from Tiruvaaroor to Tanjaavoor with his family and became a great devotee of Bangaaru Kaamaakshi. He began learning music from his uncle but then became a devout disciple of Sangeeta Swaami, and then of Pacimiriam ADiappayyar. Even when young, he began composing keertanams in Sanskrit and Telegu, especially on Fridays, when he meditated in the

presence of his favorite deity. One day, when he went to PudukoTTai and offered prayers to the temple, a stranger asked him to go to Madurai and compose a few kritis in honor of the presiding deity Meenaakshi. He began the next day on his journey to Madurai to compose nine kritis, his navaratnamaalika. He is considered the creator of the song form swarajati - originally a dance form, but he made it a beautiful musical piece by removing the jatis. The raagam aananda bhairavi is considered his property because 5 of his compositions expound the raagam so fully. Most of his songs are in Telegu, with a few in Sanskrit and Tamil. He had a preference for the caapu taalam (especially mishra caapu, 4 plus 3). Only 47 compositions in 29 raagams are available today. His disciples include Alasur Krishnayaar, Subbaraaya Shaastree, and TaarangambaDi Pancanaatayyar. He died on February 6, 1827 at 65.

Professional Career

Syama Sastri, whose birth name was Venkata Subrahmanya, was born on 26 April 1762 in a Telugu Brahmin family. He was also known as one of the trinity of carnatic music. To later generations, he is better known by his adopted name Syama Sastri or by his musical mudra (signature) **Syama Krishna**.[6] He was born in Tiruvarur, in what is now the state of Tamil Nadu. He received his instruction in the vedas, astrology, and other traditional subjects early on and learned music from his maternal uncle. He was later trained in music by Adiappayya, a noted durbar musician of Thanjavur. Although Śyāma Śastri did not compose as many *kritis* as his two prolific contemporaries, his compositions are still well known due to the literary, melodic and rhythmic proficiency observed in them. It is said that he composed about three hundred pieces in all.

He did not have many disciples to propagate his compositions, nor was the printing press widely accessible during his time. More importantly, the scholarly nature of his compositions made them more appealing to the learned than to the lay. Additionally, they feature a more formal form of Telugu which borrows heavily from Sanskrit. In contrast, Tyagaraja composes in generally more colloquial dialect of Telugu.

There are also a number of krithis in Tamil attributed to him. Most of his compositions propitiate the Goddess Kamakshi.

He composed *kritis*, *varṇa(s)* and *svarajati(s)* withthe *ankita* or *mudra* (signature) **Śyāma Krishna**. He was probably the first to compose in a new form of the *svarajati* musical genre, where the compositions could be rendered solely in a singing or instrumental manner. Prior to this, the *svarajati* was primarily a dance form, and was close in structure to the dance *Varṇaṃ* (*padavarṇaṃ*).

His set of three famous *svarajati(s)* are intended to be sung in concert rather than danced, and are sometimes referred to as "*Ratnatrayam*" (Three jewels). They are *Kāmākṣhī Anudinamu*, *Kāmākṣhī Padayugamē*, and *Rāvē himagiri kumāri*, composed in the *ragas* *Bhairavi*, *Yadukula kambhoji* and *Todi* respectively. The former two are set to *Miśra Cāpu Tāḷa*, while the third is set to *Ādi Tāḷa*.

Legacy

Sastri had a number of disciples who excelled at the art. Alasur Krishna Iyer became a musician at the royal durbar in Mysore. Porambur Krishna Iyer popularised many of his

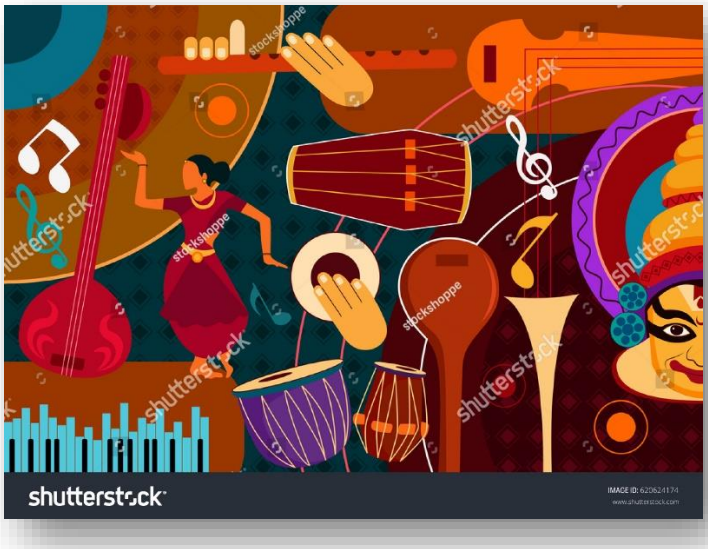
guru's works. Another disciple, Talagambadi Panchanada Iyer also made his mark as a composer. Another disciple named Dasari gained fame as a noted nāgaswaram player. Like his great contemporaries, he too correctly predicted the time of his passing. He passed away on February 6, 1827, six days after his devoted wife passed away.

Shyama Shastri had two sons, Panju Shastri and Subbaraya Shastri. The former became a priest and the latter was a versatile musician (and a disciple of Tyagaraja). Through Panju Shastri, the family tree grew and produced quite a few scholars. Shyama Shastri's great grandson lived till the age of 94 passing away only in 1950 AD. Through him many incidents of Shyama Shastri's life are known.

Please visit the web link:

01] https://en.wikipedia.org/wiki/Syama_Sastri

02] https://www.karnatik.com/co1005.shtml [His Kritis]



Compositions

Shyama Shastri

Introduction

Although he did not compose as many kritees as his two prolific contemporaries, Shyama Shastri's compositions are equally well known. It is said that he has composed about three hundred pieces in all. He did not have too many disciples to propagate his compositions, nor was the printing press an easy convenience during his time! More importantly, the scholarly nature of his compositions was not appealing to the layperson; they needed to be studied to be savored. He composed in Telugu, Sanskrit and Tamil and mostly on Goddess Devi.

He is said to be the architect of the swarajati musical form. His set of three famous swarajatees is referred to as ratna thrayam. These are in Bhairavi, Yadukulakambodhi and Todi. These stand unparalleled both for the delineation of the raga bhava and the fecundity of musical ideas.

Special Features

Shyama Shastri's compositions are usually in common ragas, except for a few in ragas such as Manji, Chintamani, Kalagada and Karnataka Kapi. His favorite ragas seem to have been Saveri and Anandabhairavi, judging from the number of kritees composed in these ragas.

Anandabhairavi, an old raga that was frequently used in folk music, seemed to acquire a new stature after he composed masterpieces such as mariveregati, himachala tanaya, Oh jagadamba, pahi sri giriraja and even a couple of varnams in it. His rare originality was in swara sahitya compositions and the use of swarakshara. In other words, swara and sahitya having identical sounding syllables such as 'padasarara' corresponding to the swaraas pa da sa in the kriti, devi ni in Kambodhi.

Shyama Shastri would perhaps stand out most for the "rhythmic beauties" employed in his kritees, such as the use of five-syllable words like sarasamukhi, varamosagu, kamalamukhi, etc. These correspond to the rhythmic phrase "ta dhin gi na thom". His kriti-s feature the abundant use of the misra chapu tala (4+3). He also features dual rhythms as in sankari samkuru in raga saveri, with the inherent rhythm of rupakam and a suggestive rhythm of adi tala. "Shyama Shastri had a rhythmical frame of mind and he was always swimming in the ethereal

regions of rhythm and tala prasthara. No other composer has composed songs answering to the rhythmical beauties referred above.

Shyama Shastri, though not a prolific composer, has been given a permanent place in the musical Trinity due to the quality, depth, variety, scholarliness and bhakthi bhava in his compositions.

Once, Kesavayya, a great musician from Bobbili, challenged the Thanjavur court musicians in handling intricate talas. Before facing him,. Shyama Shastri went to the temple, meditated and sang "Devi brova samayamide' meaning "*Devi ! now it is the time for you to protect me*". With confidence, went to the court and defeated the challenger.

Once, on the advice of a saint who heard Shyama Shastri singing Brhadamba in Pudukottai, went to Madurai to sing in praise of Meenaksi Amman and composed "Navaratnamalika' (nine kritis). These include kriti-s such as saroja dala netri in Shankarabharanam, mayamma in Ahiri, meena lochana brova in Dhanyasi , etc.

At Nagapattinam, Shyama Shastri defeated in a contest Appukutti Nattuvanar who was proficient in music. Consequently Appukutti forfeited his tamboura and tala for ever.

Most of Shyama Shastri's compositions are in praise of Devi Goddess Kamakshi. He composed about 300 songs. Though a Tamil, he had chosen Telugu language as the medium for his songs for the inherent beauty of that language. There are a few Sanskrit and Tamil songs too.

"*If you would sense the thrill, you have to go to the chapu tala for it and if you would like to enjoy its maximum effect you would find it in the compositions of Shyama Shastri*", writes the Late T. V. Subba Rao.

Shyama Shastri style is neither simple as that of Tyagaraja nor difficult as that of Muthuswami Dikshitar. His compositions are replete with the natural pathos and tenderness of a child crying out to reach its mother. He has composed kritees, varnams and swarajatees with the ankita mudra (signature) '*Shyama Krishna*'.

Shyama Shastri had two sons, Panju Shastri and Subbaraya Shastri. The former became a priest and the latter was a versatile musician (and a disciple of Tyagaraja). Through Panju Shastri, the family tree grew and produced quite a few scholars. Shyama Shastri's great grandson lived till the age of 94 passing away only in 1950 AD. Through him many incidents of Shyama Shastri's life are known.

01] Svara Jati

Composition	Raga	Tāla	Language
Kāmākṣhī anudinamu maruvakanē కామాక్షీ అనుదినము మరువకనే காமாக்ஷி அனுதினமு மருவகனே	Bhairavi	Miśra Cāpu	Telugu
Kāmākṣhī nī padayugame sthiramaninē காமாக்ஷி நி பாதயுகமே	Yadukulakamboji	Miśra Cāpu	Telugu
Rāvē himagiri kumāri రావే హిమగిరి కుమారీ ராவே ஹிமகிரி குமாரி	Todi	Ādi	Telugu

02] Kriti

Composition	Raga	Tāla	Language
Śaṅkari Śaṃkuru candra mukhī Sanskrit: శఙ్కరి శంకురు చన్ద్ర ముఖీ Telugu Script: శఙ్కరి శంకురు చన్ద్ర ముఖీ சங்கரி சம்குரு ஷங்கர சந்திரமுகி	Sāvēri	Ādi – Tiśra Gati	Sanskrit
pAlayAshu mAM paradEvatE பாளயாஷு மாம் பரதேவதே	Arabhi		Sanskrit
kanaka śaila vihāriṇī Sanskrit: कनक शैल विहारिणी Telugu Script: కనక శైల విహారిణీ கனக சைல விகாரிணி	Punnāga Varāḷi	Ādi	Sanskrit
Birāna varālicci brōvave బిరాన వరాలిచ్చి బ్రోవవె பிராண வராச்சி புரேவவே	Kalyāṇi	Ādi – Tiśra Gati	Telugu
Dēvī brōva samayamu దేవీ బ్రోవ సమయము தேவி புரோவ சமயமு	Cintāmaṇi		Telugu
kAmAkSi lOka sAkSiNi காமாக்ஷி லோக சாக்சினி	madhyamAvati		Sanskrit
Himādri sutē pāhimāṃ హిమాద్రి సుతే పాహిమాం ஹிமாத்ரி சுடே பாஹிமாம்	Kaḷyāṇi	Ādi	Sanskrit
Māyammā yani nē pilacite మాయమ్మా యని నే పిలచితె மாயம்மா யணி னே பிலசிதே	Ahiri	Ādi	Telugu
Mari vērē gati evvarammā మరి వేరే గతి ఎవరమ్మా மரி வேரே கதி எவ்வரம்மா	Anandabhairavi	Miśra Cāpu	Telugu

Nannu brōvu lalitā నన్ను బ్రోవు లలితా நன்னு பரோவு லலிதா	Lalita	Miśra Cāpu	Telugu
O jagadambā nannu ఓ జగదమ్బా నన్ను ஓ ஜகதாம்பா நன்னு	Anandabhairavi	Ādi	Telugu
Pārvati ninu nē nera nammiti పార్వతీ నిను నే నెర నమ్మితి பார்வதி நினு னே நெர நம்மிதி	kalkaḍa		Telugu
Sarōja daḷa nētri himagiri putrī సరోజ దళ నేత్రి హిమగిరి పుత్రీ சரோஜ தள நேத்ரி ஹிமகிரி புத்ரி	śaṃkarābharaṇaṃ	Ādi	Telugu
Tallī ninnu nera nammināṇu vinavē తల్లీ నిన్ను నెర నమ్మినాను వినవే தள்ளி நின்னு நெர நம்மிநானு வினவே	Kaḷyāṇi	Miśra Cāpu	Telugu
Pāhi Srī Girirājasutē Karuṇākalitē பாஹி ஸ்ரீ கிரிராஜசுடே கருநாகலிதே	Anandabhairavī	Rūpakaṃ	Telugu-Sanskrit
Devī Mīna Nētrī Brōva தேவி மீன நெட்ரி புரோவ	Shankarabharanam	Adi	Telugu
Ennēramum un Nāmam என்னேரமும் உன் நாமம்	Pūrvikalyāni	Misra caapu	Tamil
Kamakshi Bangaru కామాక్షి బంగారు காமாக்ஷி பங்காரு	Varali	Misra caapu	Telugu
Ennēramum un Pāda Kamalam என்னேரமும் உன் பாத கமலம்	Punnāgavarāḷi	Miśra Cāpu	Tamil

[A] Please visit these web links to know more about his Kritis

01] https://www.karnatik.com/co1005.shtml
02] https://www.sangeethapriya.org/tributes/shyamakrishna/dl_krithis.html
03] http://www.medieval.org/music/world/carnatic/shyama.html
04] http://www.medieval.org/music/world/carnatic/shyama.html

[B] Please visit the web link to know about a BOOK:

Compositions of Shyama Sastri by Mr TK Govinda Rao

[C] Please visit the web link to read a PAPER:

Shyama Sastri: *A breakdown of compositions by raga* by Vishnu Vasudev

Audios & Videos

01] Shyama Sastri Krithis | Audio Jukebox | Vocal | Carnatic | Bombay Jayashri

Bombay Jayashri pays tribute to Syama Sastri, the legendary 19th century composer and one of Carnatic music's 'Holy Trinity' alongside Tyagaraja and Muthuswami Dikshitar in this priceless collection. The series includes some of the composer's most famous krithis, including Dhaya Nidhe and Kaamakshi.

Track: Dhaya Nidhe (Varnam) - Begada - Adi
Music Label: 2001 Living Media India Ltd

Track: Paahi Sri Giriraja Suthe - Ananda Bhairavi -Rupakam
Music Label: 2001 Living Media India Ltd

Track: Kaamakshi (Swarajathi) Yadhukula Kambhoji, Misra Chapu
Music Label: 2001 Living Media India Ltd

Track: Devi Brova - Chintamani -Adi
Music Label: 2001 Living Media India Ltd

Track: Thallininnu, Kalyani, Misrachapu
Music Label: 2001 Living Media India Ltd

Track: Kaamakshi Loka Sakshini - Madhyamavathi - Misrachapu
Music Label: 2001 Living Media India Ltd

Track: Kanaka Saila; Punnagavarali; Adi
Music Label: 2001 Living Media India Ltd

https://www.youtube.com/watch?v=xufEnPRi9DU&ab_channel=MusicToday

02] Krithis of Shyama Sastri Part 1 of 3 Juke Box
https://www.youtube.com/watch?v=VzxICUupzRI&ab_channel=NadhamMusic

03] CARNATIC VOCAL | SONGS OF SYAMA SASTRI | JUKEBOX

Syama Sastri (Sanskrit: Śyāmā Śāstri) (also commonly transliterated as Shyama Shastri) (1762–1827) is one of the most renowned composers of Carnatic music. He is the oldest among the Trinity of Carnatic music, Tyagaraja and Muthuswami Dikshitar being the other two.Syama Sastri was born into a scholarly Brahmin family in Tiruvarur (Tanjavur district of Tamil Nadu). His father Viswanatham was the hereditary priest responsible for the care and worship of the image of the goddess, Bangaru Kamakshi, whose temple is in Thanjavur.

Although Śyāma Śastri did not compose as so many kr̥ti-s as his two prolific contemporaries, his compositions are still well known due to the literary value. It is said that he composed about three hundred pieces in all.

He composed kr̥ti(s), varṇa(s) and svarajati(s) with the ankita or mudra (signature) Śyāma Kr̥ṣṇa. He was probably the first to compose in a new form of the svarajati musical genre. Prior to this, the svarajati was primarily a dance form, and was close in structure to the dance Varṇaṃ (padavarṇaṃ).

He was known for his ability to compose in the most complex of Tāḷa(s). He was also known as "Talaprasthara Shyama Sastri" in music circles in those days. He was as adept in composing in rare ragas as he was in composing the popular ones. He was widely revered for his voice and singing ability during his time.

Tracks List:
1. Nannubrovu Lalitha 00:00
2. O Jagadamba10:26
3. Maayamma 20:30
4. Sarojadalanethri 28:52
5. Sankari 57:32
6. Kanakashaila 01:05:10

https://www.youtube.com/watch?v=BS8nxMzZHhk&ab_channel=INRECOCarnaticSongs

04] Kritis of Syama Sastri Maharajapuram Santhanam

Accompaniments:

Violin: V. Thyagarajan
Mridangam: Vellore Ramabhadran

Album Name: Syama Sastri Kritis
Song Name: Varnam - Dhayanidhe - 00:06 to 05:40
Artiste: Maharajapuram Santhanam
Raga: Begada
Tala: Adi

Album Name: Syama Sastri Kritis
Song Name: Swarajati - Amba Kamakshi - 05:41 to 19:18
Artiste: Maharajapuram Santhanam
Raga: Bhairavi
Tala: Misrachapu

Album Name: Syama Sastri Kritis
Song Name: Tharunam Idamma - 19:19 to 21:53
Artiste: Maharajapuram Santhanam
Raga: Gowlipantu
Tala: Adi

Album Name: Syama Sastri Kritis
Song Name: Triloka Mata - 21:54 to 26:08
Artiste: Maharajapuram Santhanam
Raga: Paras
Tala: Misrachapu

Album Name: Syama Sastri Kritis
Song Name: Mayamma - 26:09 to 32:22
Artiste: Maharajapuram Santhanam
Raga: Ahiri
Tala: Adi

Album Name: Syama Sastri Kritis
Song Name: Nannu Brovarada - 32:23 to 37:04
Artiste: Maharajapuram Santhanam
Raga: Janaranjani
Tala: Triputa

Album Name: Syama Sastri Kritis
Song Name: Brovu Brova - 37:05 to 50:14
Artiste: Maharajapuram Santhanam
Raga: Keeravani
Tala: Misrachapu

Album Name: Syama Sastri Kritis
Song Name: Kanaka Saila - 50:15 to 54:31
Artiste: Maharajapuram Santhanam
Raga: Punnagavarali
Tala: Adi

Album Name: Syama Sastri Kritis
Song Name: Birana Varalichi - 54:32 to 01:01:41
Artiste: Maharajapuram Santhanam
Raga: Kalyani
Tala: Rupakam

Album Name: Syama Sastri Kritis
Song Name: Ninne Namminanu - 01:01:42 to 01:10:05
Artiste: Maharajapuram Santhanam
Raga: Todi
Tala: Misrachapu

Album Name: Syama Sastri Kritis
Song Name: Karuna Joodu - 01:10:06 to 01:16:31
Artiste: Maharajapuram Santhanam
Raga: Sriraga
Tala: Adi

https://www.youtube.com/watch?v=J0r6NqkawNA&ab_channel=KosmikMusic

05] Dr. M Balamuralikrishna - Poornachandar - Tanjore Upendran - Shyama Shastri Kritis

Song List:

1. Akhilandeshwari - Karnataka Kapi - Adi - Shyama Shastri 00:00:00
2. Durusuga - Saveri - Adi - Shyama Shastri 00:06:25
3. O Jagadamba - Anandabhairavi - Adi - Shyama Shastri 00:12:34
4. Devi Brova - Chintamani - Adi - Shyama Shastri 00:45:54
5. Emani Migula Varnintu - Todi - Adi - Shyama Shastri 00:54:13
6. Kanakashaila - Punnagavarali - Adi - Shyama Shastri 01:29:42
7. Mangalam 01:34:28

06] From the archives | MS Subbulakshmi | Shyama Sastri Compositions

List:
00:00 Durusuga Krupa Juchi- Saveri
10:18 Kanakashaila Viharini - Punnagavarali
15:41 Sloka followed by Mayamma- Ahiri
24:29 Devi Brova Samayamide- Chintamani
32:53 Shankarabharam aalapana followed by Sarojadalanetri
1:01:44 Talli ninnu nera namminanu- Kalyani
1:19:24 O Jagadamba- Anandabhairavi
1:32:20 Palinchu Kamakshi- Madhyamavati

07] Madhuradhwani Theme: Compositions of Shyama Sastri and his lineage K Gayatri Vocal

https://www.youtube.com/watch?v=6-McNXfGN_w&ab_channel=ArkayRamakrishnan

08] Tribute to The Trinity: Vol 3 | Shyama Shastri | Audio Jukebox | Vocal & Instrumental | Music Today

Tribute to The Trinity: Volume 2 contains Shyama Shastri's compositions performed by legendary artistes: Nenuduri Krishnamurthy, Maharajapuram Santhanam, Bombay Jayashree and Prasanna.

Saint Thyagaraja, Muthuswamy Dikshitar and Shyama Shastri are considered the 'Trinity' of Carnatic classical music for their contribution in laying the foundation for this fascinating musical system. 'Tribute To The Trinity' comprises a unique collection of their compositions presented by stalwarts of Carnatic music in three volumes.

Song: Himadrisuthe - Raga Kalyani
Artiste: Nedunuri Krishnamurthy
Music Label: Living Media India Limited

Song: Sankari Samkuru - Raga Saveri
Artiste: Maharajapuram Santhanam

Music Label: Living Media India Limited

Song: Pahisri - Raga Anandabhairavi
Artiste: Bombay S Jayashri
Music Label: Living Media India Limited

Song: Kamakshi Loka - Raga Madhyamawati
Artiste: Bombay S Jayashri
Music Label: Living Media India Limited

Song: Kanaka Saila - Raga Punnagavarali
Artiste: Bombay S Jayashri
Music Label: Living Media India Limited

Song: Neelayadakshi - Raga Paras
Artiste: Prasanna
Music Label: Living Media India Limited

https://www.youtube.com/watch?v=c-yHcOEZf6s&ab_channel=MusicToday

09] Gems of Shyama Shastri lesson series - Bhairavi swarajati

Sri Shyama Shastri belongs to the Trinity of Carnatic music whose contribution to the art form is unparalleled. In this series, Vidya Subramanian and her senior students bring to you the masterpiece swarajatis of this phenomenal composer in an easy-to-follow audio-visual lesson format.

https://www.youtube.com/watch?v=Q4kPlfPh234&ab_channel=VidyaSubramanian

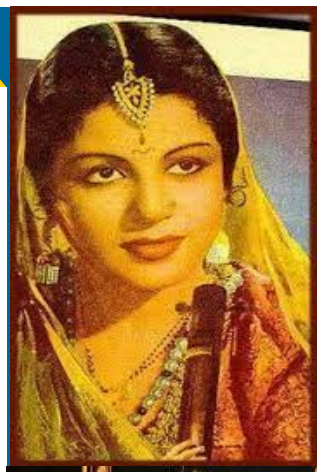
இயல் - II

Remembering M S Subbulakshmi's
Historic United Nations Concert

எம்.எஸ்.சுப்புலட்சுமி

MS சுப்புலட்சுமி

M. S. Subbulakshmi ம. ச. சுப்புலட்சுமி	
Background information	
Birth name	Madurai Shanmu-khavadivu Subbu-lakshmi
Born	16 September 1916 Madurai, Madras Presidency
Died	11 December 2004 (aged 88) Chennai, Tamil Nadu, India
Genres	Indian classical music
Occupation(s)	Classical vocalist
Years active	1930–1997
Labels	HMV
Spouse(s)	Kalki Sadasivam



Madurai Shanmukhavadivu Subbulakshmi (மதுரை சண்முகவடிவு சுப்புலட்சுமி; 16 September 1916 – 11 December 2004) was an Indian Carnatic singer from Madurai, Tamil Nadu. She was the first musician ever to be awarded the Bharat Ratna, India's highest civilian honour and the first Indian musician to receive the Ramon Magsaysay award.

Subbulakshmi (Kunjamma to her family) was born on 16 September 1916 in Madurai, Madras Presidency, to veena player Shanmukavadiver Ammal and Subramania Iyer. Her grandmother Akkammal was a violinist.

She started learning Carnatic music at an early age and trained in Carnatic music under the tutelage of Semmangudi Srinivasa Iyer and subsequently in Hindustani music under Pandit Narayanrao Vyas.

Her mother, from the devadasi community, was a music exponent and a regular stage performer, and Subbulakshmi grew up in an environment very conducive to musical learning. Her musical interests were also shaped by regular interactions with Karaikudi Sambasiva Iyer, Mazhavarayanendal Subbarama Bhagavathar and Ariyakudi Ramanuja Iyengar.

Subbulakshmi gave her first public performance, at the age of eleven, in the year 1927, in the 100 pillar hall inside the Rockfort Temple, Tiruchirappalli; with Mysore Chowdiah on the violin and Dakshinamurthy Pillai on the mridangam. This was organised by the Tiruchirappalli-based Indian National Congress leader F. G. Natesa Iyer.

In 1936 Subbulakshmi moved to Madras (now Chennai). She also made her film debut in *Sevasadan* in 1938 with F. G. Natesa Iyer.

List of Films she acted

Year	Film	Language	Role	Co-Star	Director	Music	Banner
1938	*Sevasadanam*	Tamil	Sumathi	F. G. Natesa Iyer	K. Subramanyam	Papanasam Sivan	Madras United Artists Corporation
1940	*Sakuntalai*	Tamil	Shakunthala	G. N. Balasubramaniam, Radha Viswanathan	Ellis R. Dungan	Thuraiyur Rajagopala Sarma & Kamal Dasgupta	
1941	*Savithiri*	Tamil	Saint Narada	Y. V. Rao, Shanta Apte	Y. V. Rao	Papanasam Sivan	Royal Talkie Distributors
1945	*Meera*	Tamil	Meerabai	V. Nagayya	Ellis R. Dungan	S. V. Venkatraman	Chandraprabha Cinetone
1947	*Meerabai*	Hindi	Meerabai	V. Nagayya	Ellis R. Dungan	Dilip Kumar Roy	Chandraprabha Cinetone
1947	*1000 Thalai Vaangi Apoorva Chinthamani*	Tamil	Dancer	V. N. Janaki	T. R. Sundaram	G. Ramanathan	Modern Theatres

M.S. Subbulakshmi (left) with
S. Varalakshmi in *Sevasadhanam* (1938)

MS Subbulakshmi at the United Nations

23 October 1966 [United Nations Day]

Radha Viswanathan (vocal)
VV Subramaniam (violin)
TK Murthy (mridangam)
TH Vinayakaram (ghatam)
Vijaya Rajendran (tambura)

Deeply religious, Subbulaksmi never left for any important concert without taking the blessings of her revered spiritual leader, Acharya Sri Chandrashekharendra Saraswati of Kanchipuram. It was the Acharya who composed the lyrics of the hymn 'Maitreem Bhajata', which Subbulakshmi sang at the conclusion of her UN concert, ending with the ringing words *Srey o bhooyat sakala jananam* (Let grace and happiness abound for all mankind).

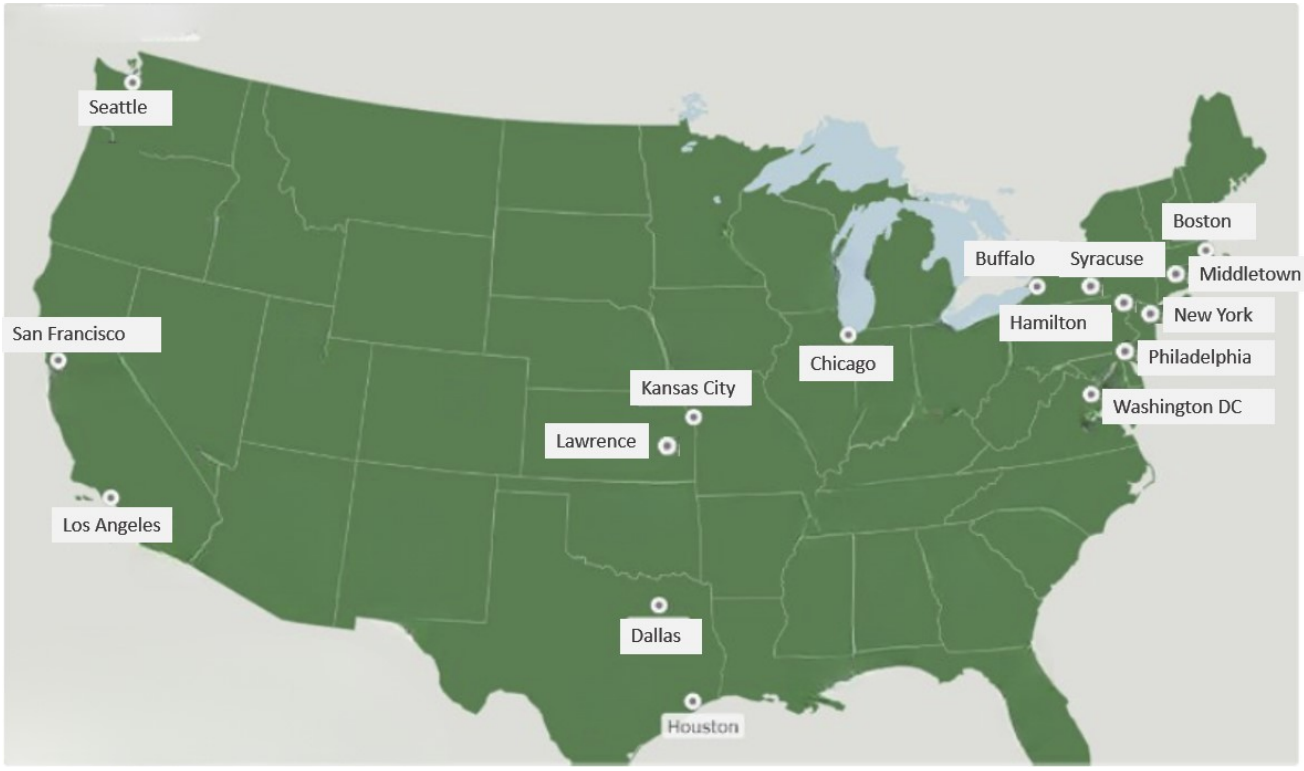
Visit to know more:
https://sriramv.com/2018/05/25/ms-subbulakshmi-at-the-united-nations/

Visit to hear her singing at UN: [55 minutes]
https://www.youtube.com/watch?v=Gy8HGYmNIcE&ab_channel=SadashivNadkarni

Team being received!

Introduced to the audience by C V Narasimhan (the then Under Secretary-General of UN) as the 'First Lady of Carnatic Music', Subbulakshmi began with a Sanskrit 'Guru Vandana' in praise of Dakshinamurthy (Lord Shiva as the supreme cosmic teacher). From thereon, she held her audience in thrall, taking it on a grand journey of various songs in every South Indian language.

M S Subbulakshmi's historic tour in 1966

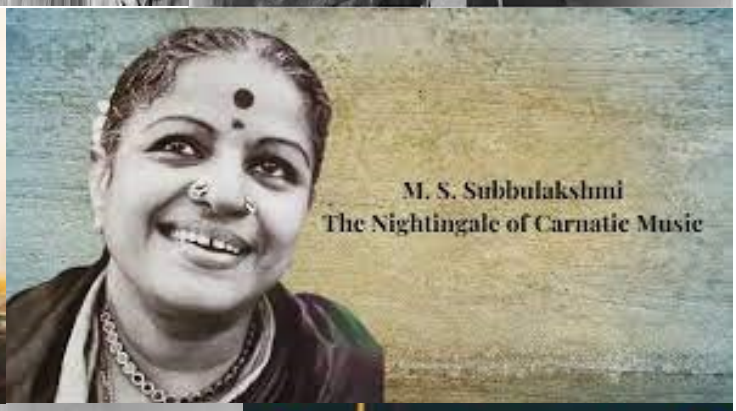


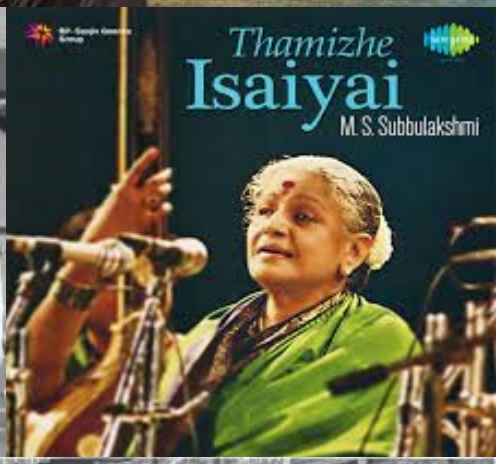
Prior to this concert tour of the United States,
M S Subbulakshmi had also performed in Edinburgh in 1963.

Dr Narayana Menon said:

"This was the first time a major Indian vocal musician
was being presented at an International Festival abroad."

The significance of these historic firsts is even greater when we realize that MS Subbulakshmi was also amongst the first women to ascend the concert stage as lead vocalist in a Carnatic music concert.


M. S. Subbulakshmi
The Nightingale of Carnatic Music


Thamizhe
Isaiyai
M. S. Subbulakshmi

50 young musicians get

MS Subbulakshmi Fellowships

The fellowship carries a grant of Rs 1 lakh for each musician annually for three years in the field of Carnatic vocal, Hindustani vocal, Mrudangam, Harikatha, Nadaswaram, Veena, Sitar, Saxophone, Ghatam, Flute, Tabla and Violin.

The awards were instituted in 2015 by the Shanmukhananda Sabha and have been conferred on 165 musicians so far. This year [2022] the fellowships were given to 12 youngsters and continued for 38 other musicians.

××××××××××××××××××××××××××××××

A beautiful statue of Bharat Ratna Dr. M. S. Subbulakshmi 5' 6" was unveiled by Shri. K. R. Narayanan, then Governor of West Bengal in the 60th year of the Sri Shanmukhandha Sabha. The life size statue has Subbulakshmi in seated posture with a Thambura. The statue is in the front foyer of the Sabha.

https://shanmukhananda.com/mstatue.html

Awards, Titles & Honours

* 1954 Padma Bhushan
* 1956 Sangeet Natak Akademi Award
* 1968 Sangeetha Kalanidhi
* 1974 Ramon Magsaysay Award
* 1975 Padma Vibhushan
* 1975 Sangeetha Kalasikhamani
* 1988 Kalidas Samman Award
* 1990 Indira Gandhi Award
* 1998 Bharat Ratna

⇒ Court-singer of Tiruamala Tirupathi Devasthanams
⇒ Bronze Statue installed at the Poornakumbham Circle at Tirupathi

- "Who am I , a mere Prime Minister before a Queen, a Queen of Music ". <<< Pandit Jawaharlal Nehru
- "She is a Tapaswini" (the Renunciate) <<< Lata Mangeshkar
- "She is a Suswaralakshmi" <<< Ustad Bade Ghulam Ali
- "The ultimate eighth note or Aathuvaan Sur" <<< Kishori Amonkar

◊ 'Bhaja Govindham'
◊ 'Vishnu Sahasranama'
◊ 'Venkateswara Suprabhatham'

* She was awarded honorary degrees by several Universities

இயல் - 12

டி.கே.பட்டம்மாள்

1951வது ஜூன்மீ 28

நாடகத்தில் நடித்ததற்காக தங்கப் பதக்கம் பரிசுபெற்ற சாந்தி வரம் கவர்ன்மெண்ட் உபாத்தியாயினி டயிஸ்கி பாடசாலையைச் சேர்ந்த பூரீமதி டி. கே. பட்டம்மாள்

பி.கே.பட்டம்மாள்

Damal Krishnaswamy Pattammal

D. K. Pattammal in the late 1940s.

Background information	
Born	19 March 1919
Origin	Kancheepuram, Madras Presidency, India
Died	16 July 2009 (aged 90) Chennai, India
Genres	Carnatic music and playback singing
Occupations	singer
Years active	1929–2009
Labels	HMV, EMI, RPG, AVM Audio, Inreco, Charsur Digital Workshop etc.

Introduction

Damal Krishnaswamy Pattammal was born on 19 March 1919 in Kancheepuram. There are many musical associations that immediately come to mind, chief among them her songs of freedom. D.K. Pattammal's first public performance of a Bharati song happened in the year that Mahatma Gandhi visited Kanchipuram. For the prayer meeting, she set Bharati's 'Veera sudanthiram vendi nindraar' to tune and sang it. The poet's songs became an integral part of her repertoire thereafter, and it is no wonder that Satyamurti included her in the Congress golden jubilee. Thereafter, gramophone discs of her patriotic songs began to be released. After a concert in Tirunelveli, Pattammal came to know that Bharati's wife, Chellammal, had attended it and was moved to tears. In June 1945, Pattammal was the natural choice to sing at the Bharati memorial in Ettayapuram, just prior to its inauguration. It was, however, cinema that probably cemented the link between Pattammal and patriotic songs. K. Subrahmanyam's Thyaga Bhoomi was made in 1939, based on Kalki Krishnamurthy's novel, and themed around freedom and untouchability. Papanasam Sivan, who played a major role in the film, composed the songs that were sung by Pattammal. Some of the scenes are available for viewing on YouTube and even now, despite the scratchy audio and jumpy video, the voice singing 'Desa sevai seiya vareer' leaves us with a lump in the throat. In 1948, came AVM's Nam Iruvar; in which Bharati's songs were an important feature. Picturized on Kumari Kamala and rendered by Pattammal, they were great hits. Forgotten among these high-profile releases is A.K. Chettiar's film on Gandhi, Adu Raattai, made in 1940, with Pattammal as a playback singer. Writing about the making of the film, Chettiar says he was short of money when he approached Pattammal's father in 1938 to ask her to sing. On coming to know that the film was about Gandhi, Dikshitar readily agreed. When the song was played in the studio during production, Chettiar writes that all the employees stopped working and crowded around to listen. She passed away on 16 July 2009.

She, along with MS Subbulakshmi and ML Vasanthakumari, was one of the first women to perform in public at a time when male musicians refused to accompany female vocalists' concerts. Palghat Mani Iyer, the legendary mridangam player, was averse to accompanying women musicians but he made an exception for DKP. He declared that her music was just the sort that was most suitable to his style of accompaniment and that he enjoyed playing for her!

Grandeur Performance

DK Pattammal's music was known for its strict adherence to tradition. Endowed with a powerful voice, her open throated singing was unique, as much for her choice of compositions and imaginative explorations as for her rhythmic prowess. She earned the moniker "Pallavi Pattammal" for her mastery over singing Raga-Tana-Pallavis; something that was considered male bastion and too complicated for women of her time to attempt. She did this with little effort - no histrionics while keeping talam, no overt gestures to indicate the intricacy of the Pallavis that she presented, in many rare talams too. Her love

for her motherland expressed itself in her concerts with each performance including at least one patriotic song. It is indeed surprising that she achieved such high scholarship in music without ever undergoing formal, initial training in swaras. When she actually started taking lessons, she directly began from kritis!

She amassed a vast repertoire of Mutthuswamy Dikshitar compositions which she owed to her gurus Ambi Dikshitar and Justice T L Venkatarama Iyer, both of whom were from Mutthuswamy Dikshithar's Shishya Parampara. Each of her concerts was meticulously planned to ensure variety in tempo, language, composer, compositional form and, of course, raga. The "thematic concert" – a rage today, was a trend she started, decades ago.

She always insisted on the importance of lyrics and emphasised that a small mistake would result in a big blunder. She would give the example of Nasham (disaster) and Nasam (nose) though very close have different meanings. Her Neraval and kalpana Swarms were sung aptly without being harsh to the ears. According to her, "if kalpana swaram is sung at Anaatha (anupallavi of Vinayakuni in Madhyamaavathi) and not completing it with Rakshaki it is actually very pathetic to listen to it", The proportion of kalpitha and kalpana Sangitham was just right in her concerts. Nothing in abundance nor in scarcity! It is really not possible to describe the grandeur, genius, prowess or the excellence of her divine Music in few lines!

She was so dedicated to her art form, that not once did she cancel a concert. She would sing to a vegetable vendor with the same honesty as to a learned audience at the Madras Music Academy. She enjoyed many genres of music and listened to them all with equal fervor. Despite her spectacular success, she remained humble throughout her life. She greeted everyone with a warm smile full of the same sunshine that her music was made of. Her life, as her voice on August 15th 1947, echoed her love of God, her nation and fellow beings, "We shall sing and dance joyfully, for we have achieved Independence! It is now sure that we are all equal; We are slaves to no one, but the Complete-One"!

Her music was immensely adored and accolades poured in. She was decorated with some of the highest honours: Padma Vibhushan, Padma Bhushan, President's Award, Sangeetha Kalanidhi and Kalidas Samman amongst others. A commemorative postage stamp featuring her was released by the President of India in 2014.

A Specialist of Dikshitar's Compositions

DK Pattammal was known to mesmerise her audiences through her sonorous voice and was a complete musician in every sense – with her strong technical hold on pitch, rhythm and enunciation of lyrics.

She was an authority on Muthuswami Dikshitar's compositions and was often referred to as the encyclopaedia of his work. She learnt the original versions of Dikshitar's compositions through his descendant Ambi Dikshitar, and also learnt with Justice T.L. Venkatrama Iyer, an eminent authority for Dikshitar's work. She popularised several of Dikshitar's compositions including Shri Natthadhi (ragam Mayamalavagowla), Manasa Guruguha (Ananda Bhairavi), Gunijanadhi (Gurjari), Ranganayakam (Nayaki), Mamava Pattabirama (Manirangu) and Minakshi Memudham (Purvi Kalyani).

She also performed the compositions of Papanasam Sivan and Subramania Bharathiyar.

The Calm Revolutionary

At the time DK Pattammal started her musical career, it was considered improper for a woman from a traditional Brahmin family to give public concerts. Carnatic music concerts thus came to be a male-dominated sphere. With her quiet, calm demeanour, Amma turned out to be an unlikely revolutionary. Not only did she perform publicly she also became the first woman to have performed Ragam Thanam Pallavi, then considered to be a male stronghold and the most difficult concert piece in Carnatic music. She even earned the moniker "Pallavi Pattamal" thanks to her performances! So much so that the mridangam maestro Vidwan Palghat Mani Iyer, who would traditionally accompany only male singers, made an exception in her case. She would include patriotic songs in her classical concerts, in the pre-Independence era when such deeds were frowned upon by the authorities.

Carnatic Postage Stamp

D. K. Pattammal

A Commemorative Stamp of Rs. 5 was issued on 03 September 2014 by the Department of Posts – one of the eight stamps released that day to celebrate Indian musicians.

Damal Krishnaswamy Pattammal or D. K. Pattammal, a legendary singer of Carnatic Music, was born on 28th March, 1919 in Damal, a village near Kanchipuram, Tamil Nadu. At the young age of four, Pattammal began rigorous training in music and gained recognition for her singing ability in her teens. She went on to become the first Brahmin woman to sing on stage. The greatest turning point in her career was when she ventured into singing the Ragam-Tanam-Pallavi, which was then considered the exclusive domain of male singers, and earned her the title Pallavi Pattammal. Pattammal is the first Carnatic singer and probably the only one to have given concerts for 75 years with many international performances. She received many awards with the notable ones being the Sangeet Natak Akademi Fellowship, Padma Bhushan and Padma Vibhushan. She died on 16th July, 2009.

She along with her contemporaries M. S. Subbulakshmi and M. L. Vasanthakumari were (and still are) popularly referred to as the Female trinity of Carnatic Music. This trio initiated the entry of women into mainstream Carnatic Music. She has been appreciated all over the world by Carnatic music lovers.

Midnight

15 August 1947

(☺)(☺)(☺)

As the country's Tryst with destiny began, the All India Radio resonated with a sonorous yet appealing, bold yet beautiful, unassuming yet rich voice singing

"ஆடுவோமே – பள்ளுப் பாடுவோமே:
ஆனந்த சுதந்திரம் அடைந்துவிட்டோமென்று..."

("Aaduvome Pallu Paaduvome, Anandha Sudhandhiram Adaindhu Vittom endru...")

meaning "We will dance joyfully and sing, for we have achieved joyful independence", A song penned by Mahakavi Bharathiar and also a prophecy of Independence.

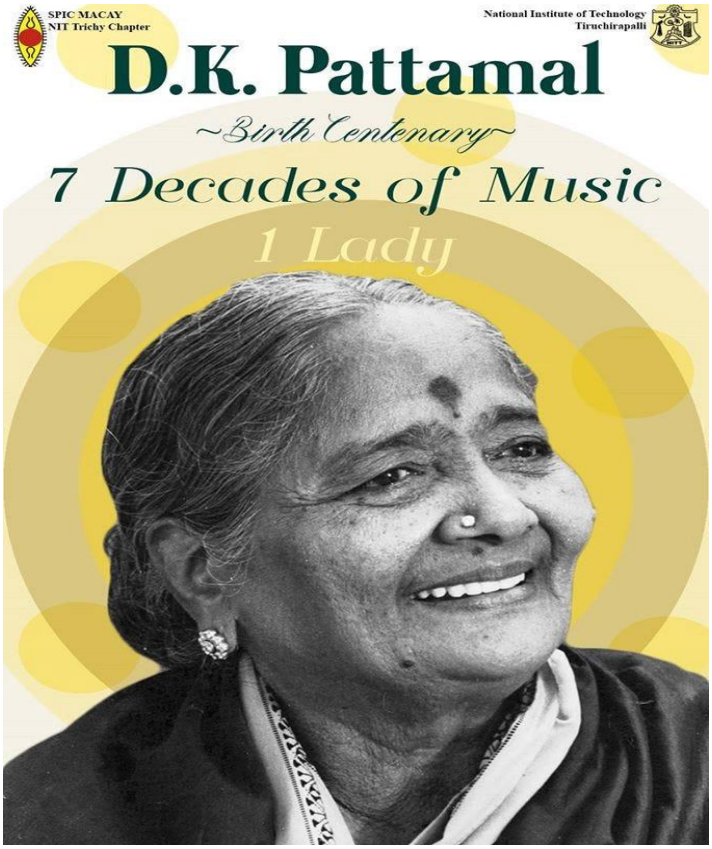
To this day, goosebumps run through us, as the same song, sung by the same stalwart is played on that date. Storming the male bastion, she has etched her name in history forever. It is none other than Damal Krishnaswamy Pattammal, fondly and popularly referred to as DKP. She along with MS Subbulakshmi and ML Vasanthakumari were and are still referred to as the Female Trinity of Carnatic music.

****

List of Films

Year	Film	Language	Song	Music	Lyrics
1939	Thyagabhoomi	Tamil	Desa Sevai Seyya Vaareer	Papanasam Sivan	Kalki R. Krishnamurthy
1946	Tyaagayya	Telugu	Purandaradaasa Devara Nama	Chittor V. Naagaiah	Papanasam Sivan
1947	Nam Iruvar	Tamil	Vettri Ettu Dhikkum	R. Sudarsanam	Subramania Bharathiyar
			Aaduvome Pallu Paduvome		Mahakavi Subramaniya Bharathiyar
1947	Mahathma Utthangaar	Tamil	Kaana Aaval Konden Iru Vizhigalal	S. V. Venkatraman & T. R. Ramanathan	Papanasam Sivan
			Kunchitha Paadham Ninainthu Urugum		Papanasam Rajagopala Iyer
1947	Miss Maalini	Tamil	Sree Saraswathi Namasthudhe	S. Rajeswara Rao & Parur S. Anantharaman	Kothamangalam Subbu

1948	Raama Rajyam	Tamil	Enakkun Irupadham Ninaikka	R. Sudarsanam	Arunachala Kavirayar
1948	Vedhala Ulagam	Tamil	Thoondir Puzhuvinaipol	R. Sudarsanam	Subramania Bharathiyar
			Theeradha Vilayattu-p- Pillai		Subramania Bharathiyar
1948	Pizhaikkum Vazhi	Tamil	Engal Naattukku Endha Naadu Eeedu Perinba Gnana Veedu	G. Aswathama	T. K. Sundara Vaathiyar
			Kottai Kattathedaa		T. K. Sundara Vaathiyar
			Mudhalai Vaayil		T. K. Sundara Vaathiyar
1949	Vaazhkkai	Tamil	Bhaaratha Samudhaayam Vaazhgave	R. Sudarsanam	Mahaakavi Subramaniya Bhaarathiyar
1950	Jeevitham	Telugu	Aandhra Yugakka Neevi Jayamuraa	R. Sudarsanam	
1951	Lavanya	Tamil	Pazham Bhaaratha Nannaadu	S. V. Venkatraman	Papanasam Sivan
			Thanga Oru Nizhal Illaiye		Papanasam Sivan
2000	Hey Ram	Tamil	Vaishnava Janato	Ilaiyaraaja	Krishnaswamy Iyer



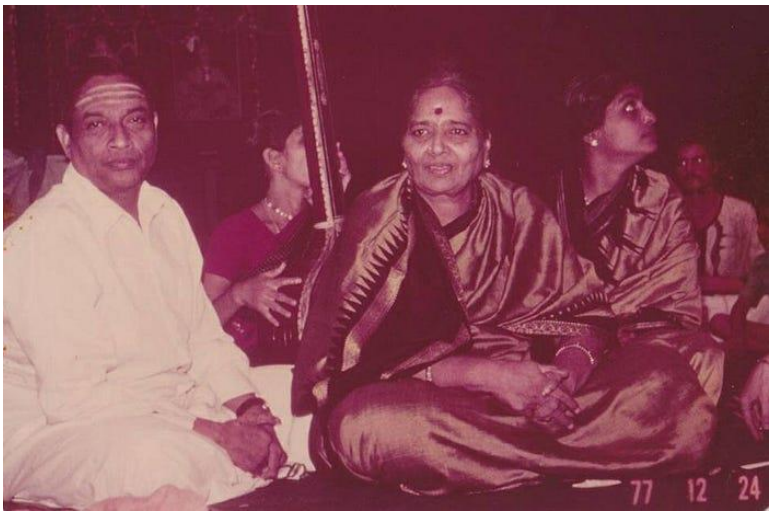
DKP's Gramophone record with the Columbia Company

Vyjayantimala honouring DKP with a garland

D.K. Pattammal with husband Iswaran

She sang till the ripe and grand age of 90 (till her death) with the same zeal and zest. The millions of die-hard fans she had and has ranged from a young child dancing to her songs to grand-old audience who have been there with her, witnessing her growth and career and stumped by her quality of music.

DKP singing with her grand-daughter Nithyashree



D.K. Pattammal in a concert with her brother, D.K. Jayaraman

DK Pattammal was an exceptional singer, a self-made artist and a strong yet soft woman. She soaked herself in the soul of the music and shared pure emotion with her audience. She was a child at heart, so humble and ever-curious. She is still alive in our ears and hearts and this series of articles is a small and humble tribute to her, her struggle, her music and finally to her immortal voice that reverberates in our souls!

DK Pattammal (right) in concert with her brother, D. K. Jayaraman;

(☺)(☺)(☺)(☺)(☺)

HONOURS

Awards & Titles

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D. K. Pattammal received several awards and titles throughout her career, including:

- 1961 >> Sangeet Natak Akademi Award (1961)
- 1970 >> Sangeetha Kalanidhi (highest accolade in Carnatic music)
- 1971 >> Padma Bhushan , from the Government of India)
- 1978 >> Sangeetha Kalasikhamani by The Indian Fine Arts Society, Chennai.
- 1992 >> Fellow of Sangeet Natak Akademi
- 1998 >> Padma Vibhushan
- 2014 >> Postage stamp from India Post

Honours Received!

Year	Honour	Honouring bestowed or presented by
	"Gana Saraswathi" (title)	Tiger Varadachariar
	"Sangeetha Samragni" (title)	Bharath Kalachar
	Aparajitha Award	BHEL Ladies Welfare Society, Bhopal
	"Isai Arasi" (title)	Madras Citizens Felicitations Committee, Writers' Circle Vidwat Sadas Scholar Assembly (Chennai)
	"Tiruppugazh Mamani"	Vadapazhani Tiruppugazh Sabha, Chennai
1957	President's Award	Government of India
1960	Deva Gana Sudha Varshini	LIFCO Award, Chennai
1961	Sangeet Natak Akademi Award	Sangeet Natak Akademi
1970	Sangeetha Kalanidhi	Madras Music Academy
1971	Padma Bhushan	Government of India
1973	Isai Per Arignar	Tamil Isai Sangam
1976	Sangeetha Kala Sagara	Visaka Music Academy, Vishakapatnam
1978	Sangeetha Kalashikhamani	Indian Fine Arts Society, Chennai
1991	Distinguished Service Award	Rotary Club of Madras
1992	Gayaka Rathnam	Swati Tirunal Sangeetha Sabha, Tiruvanantapuram

1992	Fellow of Sangeet Natak Academi	Swati Tirunal Sangeetha Sabha, Tiruvanantapuram
1994	Manoranjitham Award	Manoranjitham, Coimbatore
1994	Bharathi Award	Vanavil Panpattu Mayyam
1994	Sangeetha Rathna	T. Chowdiah Memorial National Award, Academy of Music, Bangalore
1995	Sangeetha Rathna	Wisdom Star of India Award
1995	Nallisai Nayaki	Tamil Nadu Nallisai Mandram
1996	Sangeetha Kala Rathnam	Sankara Mutt, Kanchipuram
1996	Rasika Ranjani Sabha Award	Rasika Ranjani Sabha, Mylapore, Chennai
1997	Desiya Kuyil	Hindu Vidyalaya
1997	Sangeetha Sarva Bhowma	Academy of Indian Music and Dance, Rajalakshmi Fine Arts, Coimbatore
1997	Sangeetha Samrat	Bharatiya Vidhya Bhavan, Coimbatore
1997	Raja Sir Annamalai Chettiyar Birthday Award	Raja Sir Annamalai Chettiyar Birthday Award
1998	Kala Rathna	Rasika Ranjani Sabha, Mylapore Chennai
1998	Stree Rathna Award	Bharatiya Vidhya Bhavan & Director K Subramaniam Memorial Trust, Chennai
1998	Isai Narkalaignar	Sankaradas Swamy Ninaivu Mandram,Chennai
1998	South Indian Cultural Association	South Indian Cultural Association

1998	Kalidas Samman	Government of Madhya Pradesh
1999	Desiya Isai Arasi	Tamil Nadu Nalvazhi Nilayam
1999	Lion Award	Lioness Council Lion's Club International
1999	Padma Vibhushan	Government of India
1999	Swati Puraskar	Kerala Sangeeth Natak Academy, Government of Kerala
2003	Gottu Vadhyam Narayana Iyengar Birth Centinary Award	Gottu Vadhyam Narayana Iyengar Birth Centinary Award
2003	Sangeetha Sagara Rathnam	Rajalakshmi Fine Arts, Coimbatore
2004	Probus Award of Excellence	Probus Club of Madras, Scroll of Honour International Women's Day
2005	Sivan Isai Selvi	Papanasam Sivan Rasikar Sangam, Chennai
2005	Life Time Achievement Award	Gayana Samaj Centenary Award, Gayana Samaj Bangalore
2006	Sangeetha Vidyanidhi	Andhra Music Academy
2006	Sangeetha Saraswathi Award	Guruji Viswanath, founder of Manava Seva Kendra
2008	Layakala Nipuna	Pazhani Subramaniya Pillai Memorial Centinery Award,Percussion Arts' Centre, Bangalore

D K Pattammal

13 March 1919 <:::> 16 July 2009

DK Pattammal was among the first women to find acceptance in what was a strong male bastion - Carnatic vocal performance. In a career spanning seven decades, she mesmerised audiences with her 'from-the-heart' singing and possesses a full-throated voice in the low alto/high tenor range. Her outstanding musical qualities include an overwhelming technical expertise, an uncompromising adherence to pitch and rhythm, and clear enunciation of lyrics. Her performances of slokas and viruthams (poetry or verse sung improvisationally without rhythmic accompaniment) express great emotion. She was the first female to perform the most difficult concert item in Carnatic music, Ragam-Tanam-Pallavi, and her repertoire was impressive. She has also been acclaimed as an involved teacher:

DK Pattammal taught her brother and Sangita Kalanidhi, D.K.Jayaraman, whom used to accompany her in the majority of her concerts before he passed away. DKP's and DKJ's voices would blend perfectly, and they became a dynamic duo. DKP also taught Lalitha Sivakumar - her daughter-in-law (wife of I.Sivakumar - a mridhangist, and son of D.K.Pattammal). Lalitha vocally supported D.K.Pattammal when D.K.Jayaraman could not. Pattamma also taught her grand-daughter and Lalitha's own daughter, Smt. Nithyashree Mahadevan, a famous vocalist of today. Other popular vocalists who have trained under DKP include Geetha Rajasekhar and Charumathi Ramachandran.

Please visit this web link:

https://www.sangeethapriya.org/tributes/dkp/index.htm

This page celebrates the Carnatic music of
Padma Vibushan, Sangita Kalanidhi, Gaana Saraswathi,
Smt. D. K. Pattammal - Vocal

First known photo of DK Pattammal, taken in 1931 for winning first prize.

1931வது ஜூன்மீ 28

நாடகத்தில் நடித்ததற்காக தங்
கப் பதக்கம் பரிசுபெற்ற சாஞ்சீ.
வரம் கவர்ன்மெண்ட் உபாத்தி
யாயினி டயிலு பாடசாலையைச்
சேர்ந்த ஸ்ரீமதி டி. கே. பட்டம்மாள்

Please visit these web links to know MORE:

https://dkpattammal.org/

https://www.acharyanet.com/d-k-pattammal-a-music-of-grandeur/

https://en.wikipedia.org/wiki/D._K._Pattammal

http://www.tamilnation.org/hundredtamils/pattammal.htm

https://open.spotify.com/artist/3xqKQl7Kd0LFhUHmp3ggmt

http://www.tamilnadutourism.org/finearts/musiclegends/DKP.aspx?catid=C4&subcat1id=C4S6&subcat2id=C4S6S2&sm=C4S6S2

https://www.last.fm/music/D.+K.+Pattammal/+wiki

https://indianculture.gov.in/intangible-cultural-heritage/performing-arts/dk-pattammal

https://www.sangeethapriya.org/tributes/dkp /index.htm

https://www.upbeatlabs.com/2021/07/27/carnatic-postage-stamp-series-17-d-k-pattammal/

https://www.istampgallery.com/d-k-pattammal/

https://medium.com/spic-macay-nit-trichy-chapter/d-k-pattammal-birth-centenary-221fa499764b

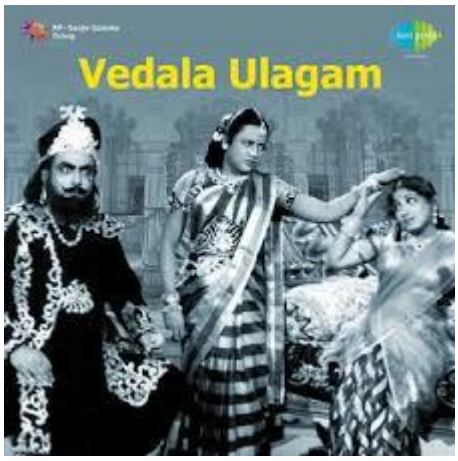
https://sriramv.com/2021/08/13/dk-pattammal-the-voice-of-freedom-75thanniversaryofindependence/

http://www.dpattammal.com/biography.htm

Pattammal passes away

D.K. PATTAMMAL
Carnatic Vocal

SRI KALA NIKETAN (REGD)
MADRAS-1


Vedala Ulagam

भारत
INDIA
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डी.के.पट्टामल
D.K.Pattammal
2014

भारतीय संगीतकार Indian Musicians

Smt. Mohana Harendran with her guru,
the renowned Smt. D.K. PATTAMMAL.

இயல் - 13

எம்.எல்.வசந்தகுமாரி

ML வசந்தகுமாரி

Madras Lalithangi Vasanthakumari	
MLV in late 1940s	
Background information	
Born	3 July 1928 Madras
Died	31 October 1990 (aged 62) Chennai,
Genres	Carnatic music – Indian Classical Music and Playback singing
Occupation(s)	Singer
Years active	1942 – 1990
Labels	HMV, EMI, RPG, AVM Audio, Inreco, Vani, Amutham Inc, Doordarshan, Super Audio, Geethanjali, Kosmic Music, Charsur Digital Workshop etc.

Introduction

Madras **L**alitangi Vasanthakumari (Tamil: மெட்ராஸ் லலிதாங்கி வசந்தகுமாரி) (popularly referred to as MLV) (July 3, 1928 - October 31, 1990), is a legendary Carnatic musician and playback singer for film songs in many Indian languages. MLV and her contemporaries D. K. Pattammal and M. S. Subbulakshmi were popularly referred to as the "Female Trinity" of Carnatic Music. A prime disciple of the legendary G. N. Balasubramaniam, she was the youngest among the established musicians of that era, and was the youngest awardee of the most prestigious award in Carnatic music, Sangita Kalanidhi.

As well as being a much sought-after playback singer for films, MLV popularised unfamiliar ragas and her Ragam Thanam Pallavis were considered cerebral. Additionally, she popularised the compositions of Purandara Dasa (and other Dasas), and was responsible for popularizing his compositions Baarokrishnayya, Innu daya barade, among others. Her most famous disciples include Srividya (her daughter), Sudha Raghunathan, A. Kanyakumari and Charumathi Ramachandran.

Associated with:

[a] Music Composers

She worked with C. R. Subburaman, S. M. Subbaiah Naidu, G. Ramanathan, S. Dakshinamurthi, K. V. Mahadevan, Vedha, V. Nagayya, Pendyala Nageshwara Rao, T. Chalapathi Rao, Viswanathan–Ramamoorthy, S. Rajeswara Rao, R. Sudarsanam, R. Govardhanam, T. R. Pappa, S. V. Venkatraman, Kunnakudi Venkatrama Iyer, G. Aswathama, T. A. Kalyanam, M. S. Gnanamani, C. N. Pandurangan, C. S. Jayaraman, G. Govindarajulu Naidu, T. G. Lingappa, K. G. Moorthy, Ghantasala, Master Venu, G. Aswathama, V. Dakshinamoorthy, G. Devarajan, K. Raghavan and Shankar–Jaikishan.

[b] Playback Singers

She sang duets mostly with Thiruchi Loganathan, Seerkazhi Govindarajan and A. M. Rajah. Others are M. K. Thyagaraja Bhagavathar, V. N. Sundaram, T. R. Mahalingam, T. A. Mothi, C. R. Subburaman, C. S. Jayaraman, Ghantasala, G. K. Venkatesh, T. M. Soundararajan, P. B. Sreenivas, K. S. George, V. Dakshinamoorthy and K. J. Yesudas.

She also sang duets with female singers with most notably with P. Leela & N. L. Ganasaraswathi. Others are A. P. Komala, T. S. Bagavathi, Soolamangalam Rajalakshmi, Jikki, T. V. Rathnam, Radha Jayalakshmi, P. A. Periyanayaki, P. Bhanumathi, K. Jamuna Rani and A. G. Rathnamala.

Contributions to Film Industry

Year	Film	Language	Song	Music	Co-singer
1948	Krishna Bakthi	Tamil	Raadhaa Samedhaa Krishnaa	S. V. Venkatraman & Kunnakudi Venkatrama Iyer	
			Endha Vedugo O Raagavaa		
1948	Raja Mukthi	Tamil	Kulakkodi Thazhaikka	C. R. Subburaman	
			Aaraaro Nee Aaraaro		
			Ingum Angum Engum Inbame		M. K. Thyagaraja Bhagavathar
			Enna Aanandham		M. K. Thyagaraja Bhagavathar
			Sandhoshamaai Anbar Varuvaaradi		P. Bhanumathi
1949	Kanniyin Kaadhali	Tamil	Puvi Raajaa	S. M. Subbaiah Naidu & C. R. Subburaman	Thiruchi Loganathan
			Kaanbana Yaavum Kaaviyam Pole		
1949	Mayavathi	Tamil	Maane En Prema Raani	G. Ramanathan	T. R. Mahalingam
			Vaaraai En Inba Vaazhve		
			Aahaa Thanimai Tharum Inbam		
			Alli Malaraayirundhen		

			Varuvano Madhivadhanan		
			Jeyame En Vaazhvile		
1949	Nallathambi	Tamil	Gaanalolan Madhanagopaalan	S. M. Subbaiah Naidu & C. R. Subburaman	
1949	Nam Naadu	Tamil	Mosam Pogadhe Nee	G. Govindarajulu Naidu & Purushotham	
			Enthan Mana Ullaasam		
			Enadhu Ennam Veene		
			Vedhanai Ilaa Logam		
			Maname Enna Pedhamai		
1949	Pavalakodi	Tamil	Kandeepan Maithunaa	C. R. Subburaman	
			Naane Vendinen		
			Ini Nammodellaam		
			Unathu Pugazh Paaduven		
1949	Vazhkai	Tamil	Gopaalanodu Naan Aaduvene	R. Sudarsanam	
1950	Beedala Patlu	Telugu	Yauvaname Aahaa Yauvaname	S. M. Subbaiah Naidu	
			Sarasaku Raade Aane		
1950	Ezhai Padum Padu	Tamil	Yauvaname Aahaa Yauvaname	S. M. Subbaiah Naidu	

			Kannan Mana Nilaiye		
			Vaanamudhe Ondraai		Thiruchi Loganathan & P. A. Periyanayaki
1950	Manthiri Kumari	Tamil	Isai Kalaiye Inidhaana	G. Ramanathan	
			Kaadhal Baliyaagi		
			Manam Pola Vaazhvu Peruvome		Jikki
			Aahaahaahaa Vaazhvile		
			Ennum Pozhuthil Inbam		
1950	Parijatham	Tamil	Niyaayam Alladi Bhaamaa	S. V. Venkatraman & C. R. Subburaman	
			Piraana Naathanae		
			Anbinil Yaavume.... Thulasi Jegan Maathaa		
1950	Prasanna	Malayalam	Kalaanikethe Keralamaathe	M. S. Gnanamani	
			Gaanamohana Hare		
			Jaathivairam Neethirahitham		
			Thakarukayo Sakalamen		
1950	Vijayakumari	Tamil	Geethaanandham Perinbam	C. R. Subburaman	P. Leela

1951	Manamagal	Tamil	Chinnanciru Kiliye Kannammaa	C. R. Subburaman	V. N. Sundaram
			Ellaam Inbamayam		P. Leela
			Aayirathu Tholaayirathu		P. Leela
			Paaviyinum Padu Paavi		V. N. Sundaram
			Iru Kaadhalar Magizhndhe		C. R. Subburaman
1951	Mayamalai	Tamil		P. Adinarayana Rao	
1951	Navvithe Navaratnalu	Telugu	Marubal Kavadhe Meera	G. Aswathama	
			Uyyaala Loogena O Manasam		
			Telirekhalu Virise Thurupudisa		
			Saanthiye Ledhaa Naaku		
			Srī Rajarajesvari Sritajanavandita		
1951	Or Iravu	Tamil	Ayyaa Saami Avoji Saami	R. Sudarsanam	
			Boologam Thanai Kaana Varuveer		T. S. Bagavathi
1951	Pelli Kooturu	Telugu	Veera Jaajula Valape	C. R. Subburaman	C. R. Subburaman
			Anta Premamayam		P. Leela

			1950 Ki 60 Ki Ento Teda		A. P. Komala
			Paapula Loka Dupaapi		C. R. Subburaman
					C. R. Subburaman
1951	Rajambal	Tamil	Vaazhvu Uyara Vendum	M. S. Gnanamani	
			Ahaa Haa Manaiviyaaven		
			Theeraadha Thunbam Thaanaa		
1951	Saudamini	Tamil	Anbe En Sivame Aandarulvaaye	S. V. Venkatraman	
			Maara Sundara Maadhu Ivale		
1951	Soudamini	Telugu	Elukkona Ra	S. V. Venkatraman	
1951	Tilottama	Telugu		P. Adinarayana Rao	
1952	Andhaman Kaidhi	Tamil	Kaani Nilam Vendum Paraasakthi	G. Govindarajulu Naidu	C. S. Jayaraman
1952	En Thangai	Tamil	Dheena Dhayaabari Thaaye	C. N. Pandurangan	
1952	Kanchana	Tamil	Maye Thvam Yaahi	S. M. Subbaiah Naidu	
			Shivakameshwari Chintaye		
1952	Kanchana	Tamil	Maye Thvam Yaahi		

			Shivakameshwari Chintaye	S. M. Subbaiah Naidu	
1952	Kanjana	Malayalam	Maye Thvam Yaahi	S. M. Subbaiah Naidu	
			Shivakameshwari Chintaye		
1952	Moondru Pillaigal	Tamil	Antha Raama Sowndharyam	P. S. Anantharaman & M. D. Parthasarathy	A. P. Komala
1952	Mr. Sampat	Hindi	Manchi Dinamu Nede	B. S. Kalla & Emani Sankara Sastry	
1952	Mugguru Kodukkulu	Telugu	Aaraaghu Ra Muni	K. G. Moorthy	N. L. Ganasaraswathi
1952	Panam	Tamil	Ezhai Nin Kovilai	Viswanathan–Ramamoorthy	G. K. Venkatesh
			Kudumbatthin Vilakku		
1952	Parasakthi	Tamil	Vaazhga Vaazhgave Vaazhgave	R. Sudarsanam	
1952	Penn Manam	Tamil	Kanavilum Maraven	Kunnakudi Venkatarama Iyer	
			Vazhvile Vaazhvile		Madhavapeddi Satyam
			Sugamedhu Vaazhvile		Madhavapeddi Satyam
1952	Puratchi Veeran	Tamil	Kaaranam Theriyaamal	Shankar–Jaikishan	
1952	Shyamala	Tamil	Ambaa Aadhi Sakthi Jegadhaambaa	G. Ramanathan, T. V. Raju & S. B. Dinakar Rao	
1952	Thai Ullam	Tamil	Konjum Puraave	G. Ramanathan	

			Vellai Thamarai Poovil		
			Kovil Muzhuthum Kanden		
			Kathayai Kelada		
1952	Velaikari Magal	Tamil	Anbe Endhan Aaruyire Azhaadhe	C. R. Subburaman & S. Dakshinamurthi	
			Mudinthathe En Vazhvu		
			Pagalellam Velai Seithe		K. Devanarayanan
1953	Aasai Magan	Tamil	Kalaigal Migundha Engal	V. Dakshinamoorthy	P. Leela
			Neeye Arul Velavane		
1953	Aashadeepam	Malayalam	Janani Jayikka Neenal	V. Dakshinamoorthy	P. Leela
			Sharanam Mayilvaahanaa		
1953	Ammalakkalu	Telugu	Nee Kosam	C. R. Subburaman	Pithapuram Nageswara Rao
1953	Anbu	Tamil	Adavare Naattile	T. R. Pappa	A. M. Rajah
			Isaippaadi		
1953	En Veedu	Tamil	Konjum Mozhi Maindharkale	V. Nagayya & A. Rama Rao	T. A. Mothi
			Konjum Mozhi Maindharkale		Radha Jayalakshmi
1953	Gumastha	Tamil	Aiyavin Penndattikku		K. R. Chellamuthu

			Dance Baby Dance	G. Ramanathan, V. Nagayya & C. N. Pandurangan	
1953	Inspector	Tamil	Varuvaai Mana Mohanaa	G. Ramanathan	V. N. Sundaram
			Madhana Singaara Neelaa		
			Moodiyirundha En Vizhiyinul		
1953	Inspector	Telugu	Marupayena Mohana	G. Ramanathan	
			Mara Sukumara		
			Moodapa Dhinana Muddulaveena		
1953	Jatagam	Tamil	Velan Varuvaanodi	R. Govardhanam	
1953	Kangal	Tamil	Inba Veenaiyai Meettudhu	S. V. Venkatraman	
			Kann Kanda Deivame		
			Annai Karamena Nammai		
			Varungkaala Thalaivan Neeye		
1953	Kodarikam	Telugu	Illalu Illalu	C. N. Pandurangan	
			Mahaa Ganapathi Gajaananaa		
1953	Mamiyar	Tamil	Penn Ivale Miga	C. N. Pandurangan	

			Mahaa Ganapathi Gajaananaa		
1953	Manam Pola Mangalyam	Tamil	Solai Naduve Odi	A. Rama Rao	
1953	Manidhanum Mirugamum	Tamil	Inbakuyil Kuralinimai	G. Govindarajulu Naidu	A. M. Rajah
			Imayamalai Chaaralile		
1953	Manithan	Tamil	Kuyile Unakku	G. Ramanathan	
1953	Marumagal	Tamil	Nianikkira Maaadhiri Ellaam	C. R. Subburaman	T. R. Ramachandran
1953	Naa Illu	Telugu	Adigadigo Gagana Seema	V. Nagayya & A. Rama Rao	T. A. Mothi
			Raara Maa Intidaka		
1953	Naalvar	Tamil	Irul Soozhum Vaanil	K. V. Mahadevan	
			Inbam Kolludhe		
			Vaana Veedhiyil Parandhiduvom		Thiruchi Loganathan
1953	Naam	Tamil		C. S. Jayaraman	
1953	Prapancham	Telugu		M. S. Gnanamani & T. Poornananda	A. M. Rajah
			Kalaye Navakalaye		
1953	Ulagam	Tamil	Un Kaadhalaal En Anbellaam	M. S. Gnanamani	A. M. Rajah
			En Jeevanile		

1953	Vazha Pirandhaval	Tamil	Indhiya Naadu Nam Indhiya Naadu	S. Rajeswara Rao & G. Ramanathan	
1954	Ammaiyappan	Tamil		T. R. Pappa	
1954	Bedara Kannappa	Kannada	Daari Kaadu Naa Balu Nonde	R. Sudarsanam	
1954	Kanavu	Tamil	Kannaana Thaai Naadae	G. Ramanathan & V. Dakshinamoorthy	
			Eliyorku Suga Vaazhvu Edhu		
			Engume Thai Pongal		
1954	Kudumbam	Tamil	Pandigai Dhinamithadah	Pendyala Nageswara Rao	
1954	Menarikam	Telugu		Pendyala Nageswara Rao	
1954	Pudhu Yugam	Tamil	Kalaiye Puviyaarai Kavarum	G. Ramanathan	
1954	Ratha Kanneer	Tamil	Kadhavai Saathadi	C. S. Jayaraman	
			Aalaiyin Sangge Nee Oothaayo		
1954	Ratha Paasam	Tamil	Nilaiyaana Inbam Manavaalan Anbe	M. K. Athmanathan & A. V. Natarajan	
1954	Kalahasti Mahatyam	Telugu	Choochi Choochi	R. Sudarsanam	
			Chaalu Chaalu Naa Mohana		
1954	Thookku Thookki	Tamil	Vaaranam Aayiram Soozha Valam Seidhu	G. Ramanathan	P. Leela

1954	Thuli Visham	Tamil	Nandraaga Vaazha Vendum	K. N. Dandayudhapani Pillai	
1954	Vaira Malai	Tamil	Vanjamidho Vaanchaiyidho	Viswanathan–Ramamoorthy	Thiruchi Loganathan
			Koovaamal Koovum Kogilam		Thiruchi Loganathan
			Unnai Ennum Podhe		
			Senthamarai Kannane		
1955	Adarsha Sathi	Telugu	Parameshane Shiraverida	R. Sudarsanam & R. Govardhanam	
1955	Kalvanin Kadhali	Tamil	Tamil Thirunaadu Thannai Petra	G. Govindarajulu Naidu	N. L. Ganasaraswathi
1955	Kaveri	Tamil	Manjal Veyyil Maalaiyile	G. Ramanathan	C. S. Jayaraman
1955	Kaveri	Tamil	Manadhinile Naan Konda	Viswanathan–Ramamoorthy	
1955	Koteeswaran	Tamil	Ennudalum Ullak Kaadhalum Unakke	S. V. Venkatraman	
1955	Maheswari	Tamil	Andha NaaLum Endha NaaLo	G. Ramanathan	
1955	Ulagam Palavitham	Tamil	Adimaiyendre Ennathe Penne	N. S. Balakrishnan	
1955	Valliyin Selvan	Tamil	Kannin Maniye Vaa	Parur S. Anantharaman	
			Vilaiyaadum Dheivamadi		T. V. Rathnam
1955	Vijaya Gauri	Telugu	Andala Sandadilo	G. Ramanathan	A. M. Rajah

1954	Vedan Kannappa	Tamil	Thedi Thedi Naan Manam Nondhen	R. Sudarsanam	
1956	Amara Deepam	Tamil	Enge Maraindhanayo	T. Chalapathi Rao & G. Ramanathan	
1956	Chori Chori	Hindi	Theem Theem	Shankar–Jaikishan	
1956	Kaalam Maari Pochu	Tamil	Ennamadhellaam Neeye Niraindhu	Master Venu	
1956	Kannin Manigal	Tamil	Nalla Veenai Idhe Mannile	S. V. Venkatraman	
			Velli Nilavinile		
			Aaraaro Aasai Kanmaniye		
			Anbin Dheepamidhe		
1956	Koodappirappu	Malayalam	Alarsharaparithaapam	K. Raghavan	
			Manivarnane Innu Njan		
1956	Kula Dheivam	Tamil	Thaaye Yasodha Undhan	R. Sudarsanam	
1956	Madurai Veeran	Tamil	Aadal Kaaneero	G. Ramanathan	
			Senthamizhaa Ezhundhu		
1956	Naga Devathai	Tamil		Ghantasala	
1956	Nagula Chavithi	Telugu	Marubal Kavadhe Meera	Ghantasala	

1956	Ondre Kulam	Tamil	Anda Pagiranda Akilandeswari	S. V. Venkatraman & M. V. Ranga Rao	
			Thiruvarul Purivaai Jaganmaathaa		
1956	Sahasra Veerudu	Telugu	Aatal Kanalero Maa Aatal Kanalero	G. Ramanathan	
			Andhamula Rashi Neevoyi		
1956	Punniyavathi	Tamil	Kani Voorum Amudhaana Idhayam	V. Dakshinamoorthy	
1956	Raja Rani	Tamil	Vaanga Vaanga ... Indriravu Miga Nandriravu	T. R. Pappa	S. V. Ponnusamy
			Manippuraa Pudhu Manippuraa		
			Inba Nan Naalidhe		
1956	Thaaikkuppin Thaaram	Tamil	Naadu Sezhithida NaaLum Uzhaithida	K. V. Mahadevan	
1957	Bhale Ammayilu	Telugu	Gopaala Jaagela Raa	S. Rajeswara Rao & S. Hanumantha Rao	P. Leela
			Theem Thaam Thirana (Thillana)		T. V. Rathnam
1957	Chakravarthi Thirumagal	Tamil	Enthan Ullam Kollai Kolla	G. Ramanathan	
1957	Iru Sagodharigal	Tamil	Thaaye Un Seyalallavo	S. Rajeswara Rao	P. Leela
			Theem Thaam Thirana (Thillana)		T. V. Rathnam

1957	Karpukkarasi	Tamil	Kaniyo Paago Karkando	G. Ramanathan	P. B. Sreenivas
			Vizhiyodu Vilaiyaadum		P. Leela
1957	Manamagan Thevai	Tamil	Vanthaal Varattum Podi	G. Ramanathan	
1957	Maya Bajaar	Tamil	Chellamudan Devarkalum Nallaasi	Ghantasala & S. Rajeswara Rao	
1957	Mayabazar	Kannada	Srisuraru Thamadhalu	Ghantasala & S. Rajeswara Rao	
1957	Mayabazar	Telugu	Srikarulu Devathalu	Ghantasala & S. Rajeswara Rao	
1957	Nala Damayanthi	Telugu	Jaali Chpppavadelara	B. Gopalam	
1957	Rajaputhri Rahasyamu	Telugu	Sreeramu Meedhane Perasha	G. Ramanathan	
1957	Rani Lalithangi	Tamil	Kannaale Mannaadhi Mannarum	G. Ramanathan	
1957	Sati Anasuya	Telugu	Maa Roopa Nava Shobana	Ghantasala	
1957	Soubhagyavathi	Tamil	Matha Maragadha Shyaamaa	Pendyala Nageswara Rao	
1957	Soubhagyavathi	Telugu	Matha Maragadha Shyaamaa	Pendyala Nageswara Rao	
1957	Thalavanchani Veerudu	Telugu	Raa Raa Raa	G. Ramanathan	
1957	Vanangamudi	Tamil	Siramathil.... Vaa Vaa Vaa	G. Ramanathan	

1957	Varudu Kavali	Telugu	Nandasuthudu Andam Chandam	G. Ramanathan	
1958	Baktha Ravana	Tamil	Dheva Mahadheva	R. Sudarsanam & R. Govardhanam	
1958	Bhookailas	Telugu	Dheva Mahadheva	R. Sudarsanam & R. Govardhanam	
			Munneeta Pavalinchu		
1958	Bhookailas	Kannada	Dheva Mahadheva	R. Sudarsanam & R. Govardhanam	
			Ksheeraabdhi Varadhaama Naga Sayana		
1958	Kanniyin Sabatham	Tamil	Attatthil Sirandhadhu Pitthalaattam	T. G. Lingappa	Soolamangalam Rajalakshmi
			Solla Theriyaamal		
1958	Mangalya Bhagyam	Tamil	Nenjathile Achcham Illaadhavar	G. Ramanathan	P. Leela
			Anusooya Kadhaakaalatchebam		Seerkazhi Govindarajan, A. P. Komala, K. Jamuna Rani & A. G. Rathnamala
			Annaiye Paraasakthi		
1958	Sati Anasuya	Tamil	Maa Roopa Nava Shobana	Ghantasala	
1958	Uthama Illalu	Telugu	Veyinola Koniyaru Rasakalpame	G. Ramanathan & M. S. Raju	P. Leela
1959	Chathurangamm	Malayalam	Kaatte Va Kadale	G. Devarajan	
			Odakkuzhalum		

			Kaatte Va Kadale Va		K. S. George
1959	Jayabheri	Telugu	Neeventa Nerajaa Navauraa	Pendyala Nageswara Rao	
1959	Kalaivaanan	Tamil	Kaadhal Silai Aadudhe	Pendyala Nageswara Rao	
1959	Kalyanikku Kalyanam	Tamil	Aanandham Indru Aarambam	G. Ramanathan	P. Leela
1959	Kaveriyin Kanavan	Tamil	Vannatamizh Sornakili	K. V. Mahadevan	
1959	Krishna Leelalu	Telugu	Thaalalenuraa Thaginadaanaraa	S. Dakshinamurthi	
1959	Mamiyar Mechina Marumagal	Tamil	Pathu Viral Modhiram	R. Sudarsanam	
			Ranga Ranga Ranga		Seerkazhi Govindarajan
			Maithunare Maithunare		A. P. Komala
			Kanna Vaa Vaa		
			Inge Irupadhaa		
			Ilavu Kaaththa Kili Pol		
1959	Manimekalai	Tamil	PazhangkAla Thamizharin Vaazhkai Murai	G. Ramanathan	N. L. Ganasaraswathi
1959	Minnal Veeran	Tamil	Manamirunthaal	Vedha	P. Leela
1959	Orey Vazhi	Tamil	Kalvi Kalvi Endru Paadu	R. Govardhanam	P. Leela
1959	Pennkulathin Ponvilakku	Tamil	Kadavul Padaikkavillai	Master Venu	P. Leela

1959	President Panchatcharam	Tamil	Oli Padaitha Kanninaayi	G. Ramanathan	Radha Jayalakshmi
1959	Thanga Padhumai	Tamil	Varugiraal Unnai Thedi	Viswanathan–Ramamoorthy	Soolamangalam Rajalakshmi
1959	Vachina Kodalu Nachindi	Telugu	Pahimam Jayajaya	S. Dakshinamurthi	
			Pahimam Saranantimamma		Ghantasala & Jikki
1960	Mannadhi Mannan	Tamil	Kalaiyodu Kalandhadhu Unmai	Viswanathan–Ramamoorthy	
			Aadadha Manamum Undo		T. M. Soundararajan
1960	Meenda Sorgam	Tamil	Aadum Arul Jothi	T. Chalapathi Rao	Seerkazhi Govindarajan
1960	Parthiban Kanavu	Tamil	Andhi Mayanguthadi	Vedha	
			Vadiveru Thirisoolam Thondrum		
			Munnam Avanudaya Naamam Kettaal		
1960	Petra Manam	Tamil	Sindhanai Seiyadaa	S. Rajeswara Rao	Sivaji Ganesan (dialogues)
1960	Raja Bakthi	Tamil	Karka Kasadara Katraapin	G. Govindarajulu Naidu	
1960	Raja Desingu	Tamil	Paakkadal Alai Mele	G. Ramanathan	
1960	Seetha	Malayalam	Kanne Nukaru Swargasukham	V. Dakshinamoorthy	
1960	Thilakam	Tamil	Kaathirundha Kannukku	R. Sudarsanam	

			Manasukkulle Maraichu Vaikka		Seerkazhi Govindarajan
			Ezhaikkum Vaazhvukkum		Seerkazhi Govindarajan & T. S. Bagavathi
1961	Desinguraju Katha	Telugu	Pala Kadali Meedha	Pamarthi	
1961	Sri Kanyaka Parameswari Mahatmyam	Telugu	Virahini Ninu Kore	R. Sudarsanam	Soolamangalam Rajalakshmi
1961	Kongunattu Thangam	Tamil	Irundhum Illaadhavare	K. V. Mahadevan	
1961	Krishna Kuchela	Malayalam	Varnippathengine	K. Raghavan	P. Leela
1961	Malliyam Mangalam	Tamil	Avarindri Naanillai Kanne	T. A. Kalyanam	
1961	Sthree Hrudayam	Telugu	Neeve Jagajyothi	Nityanand	Seerkazhi Govindarajan
1961	Ummini Thanka	Malayalam	Geethopadesham	V. Dakshinamoorthy	V. Dakshinamoorthy & P. Leela
1962	Ekaika Veerudu	Telugu	Nanukora Thagadidi Vinumaa	S. P. Kodandapani	
			Hrdayamulu Pulakinnchavo		Seerkazhi Govindarajan
1962	Vikramaadhithan	Tamil	Adhisayam Ivanadhu	S. Rajeswara Rao	
1963	Susheela	Malayalam	Thaalolam Thankam Thaalolam	V. Dakshinamoorthy	
1964	Veeranganai	Tamil	Angamellam Sornthu Vaada	Vedha	P. Leela & K. J. Yesudas
1965	Maganey Kel	Tamil	Kalai Manggai Uruvam Kandu	Viswanathan–Ramamoorthy	Seerkazhi Govindarajan

1965	Pinchuhridhayam	Malayalam	Gaanavum Layavum Neeyalle	V. Dakshinamoorthy	P. Leela
1965	Shakunthala	Malayalam	Kaamavardhiniyaam	K. Raghavan	P. Leela
			Kaalil Chilanka		K. J. Yesudas
			Guru Brahma		
1966	Rangula Ratnam	Telugu	Chepa Rupamuna	S. Rajeswara Rao & B. Gopalam	A. P. Komala
1967	Sri Purandara Dasaru	Kannada	Aadidano Ranga	C. N. Pandurangan	

Her own Musical Style and Genius

ML Vasanthakumari imbibed much of GNB's style, but did not make a fetish of speed and struck out on her own and evolved an inimitable style. Endowed with a fluid voice and rich imagination, the initials MLV could be an acronym for her Melody, Laya and Vidwat - the watchwords of her rare musical artistry that were an aural feast to both the lay and the cognoscenti. Her leisurely, explorative and adventurous manner of handling ragas deserves special mention.

While she was known more for her cerebral style, rather than her emotional style, this was compensated by her rich and original manodharma. Similarly to GNB, she was a genius in her tricky, instantaneous brilliant manodharma. Indira Menon comments MLV did adopt her Guru's idea of a quick impressionistic sketch of the raga covering the two octaves at the start, but settled down to a reposeful elaboration, unfolding it gradually with her virtuosity in the form of BRIGA -CASCADES appearing only where necessary. She was careful not to carry to an excess what her versatile voice was capable of.

Her mastery over vocal techniques was comprehensive and complete. She could effortlessly render several difficult ragas, with her alapana and kalpana swaras suitably embellished with shruthi-bheda. Her listeners had the same ecstatic experience when she sang and more particularly when in a lightning manner she shifted gracefully from the melodic world of one raga in one pitch to another raga in another pitch. In this context one has to refer to raga combinations like Shanmukhapriya-Sankarabharanam, Bhairavi-Kamas, Abhogi-Valaji to illustrate this point.

Awards

Year	Award	Awarded by
1967	Padma Bhushan	Third highest civilian award by the government of India
1970	Sangeet Natak Akademi Award	Sangeet Natak Akademi, India
1976	Doctorate degree for her work with regards to Purandaradasa's contributions to music	Mysore University
1977	Sangeetha Kalanidhi (Highest accolade in the field of Carnatic music)	Music Academy, Madras
1977	Isai Perarignar	Tamil Isai Sangam, Madras
1987	Sangeetha Kalasikhamani	Indian Fine Arts Society, Chennai

Please visit these web links to know MORE!

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https://open.spotify.com/artist/57qJi2vBiYuUKAxPzhcreL

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https://www.sangeethapriya.org/list_albums.php?col=main_artist1&field=ML%20Vasanthakumari

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https://www.discogs.com/artist/2970617-M-L-Vasanthakumari

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https://soundcloud.com/mlvasanthakumari

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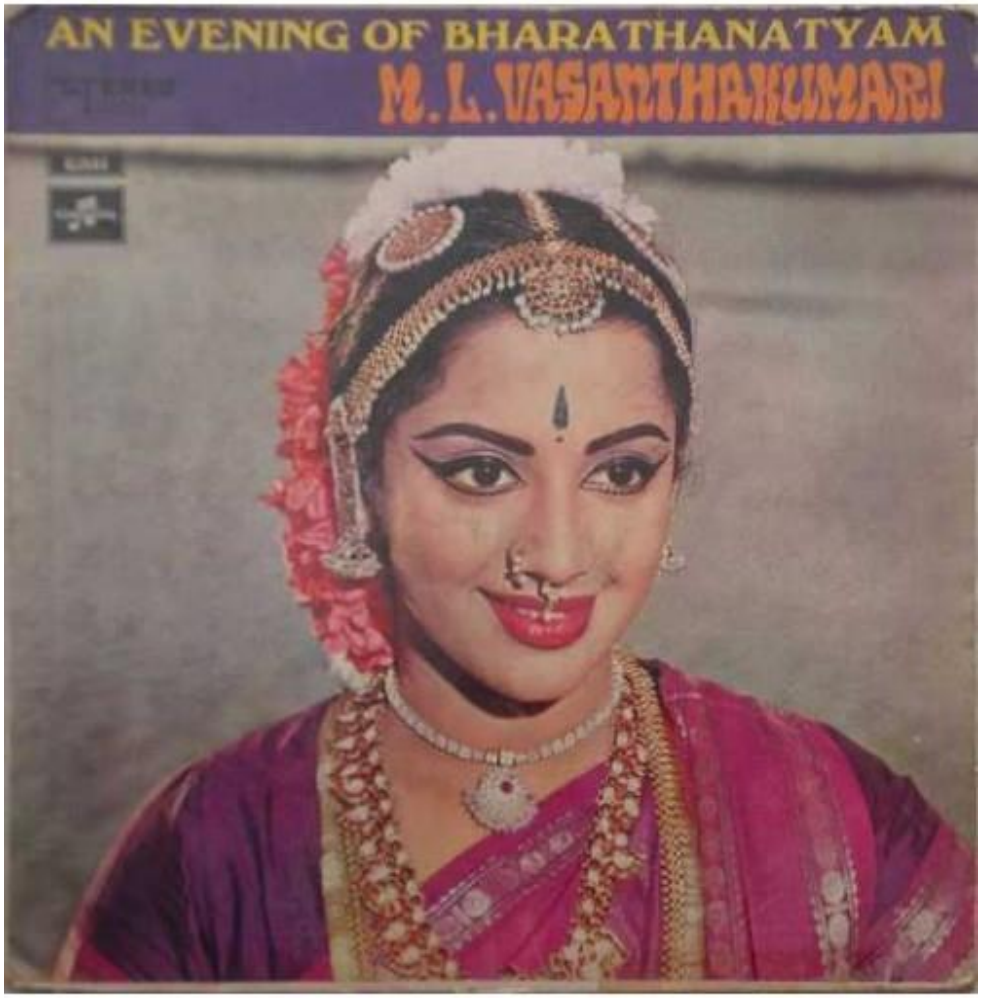
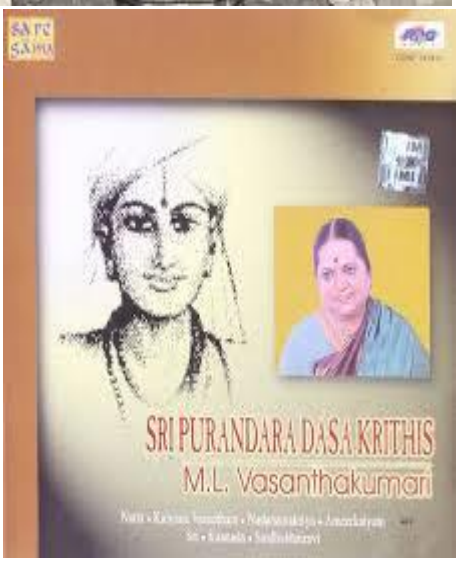
http://chowdaiahandparvati.blogspot.com/2011/02/musics-lady-virtuoso-m-l-vasanthakumari.html

https://legendsinmusic.ucoz.com/mlvasanthakumari.html

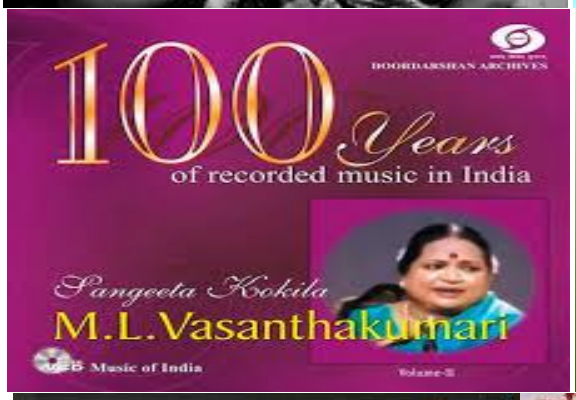
https://profiles.lakshmansruthi.com/index1.php?uid=233



MLV with singer Sudha Raghunathan



Chembai Vaidyanatha Bhagavatar garlanding MLV after award of title of Sangeeta Ratnakara at Pattabiraman Festival in Coimbatore



M. L. VASANTHAKUMARI SINGS

GURU VANDANA

COMPOSITIONS OF THE LATE G. N. BALASUBRAMANIAM

இயல் - 14

அரியக்குடி ஐயங்கார்

Ariyakudi
Ramanuja Iyengar

Introduction

"Iyengar" in Carnatic music has always meant Ariyakkudi. He was hailed in his times as the 'golden mean' of Carnatic music and as the senior most among all musicians. He stood for dignity and presented music that was brevity personified and yet had condensed in it all that was essential for a good performance. His was a rich voice, deep and with a tremolo that added to its timbre. A greatly respected guru, he left behind several disciples many of whom became popular musicians. He set Andal's Tiruppavai to music, besides composing a few tillanas himself. He was in short an all-rounder, a 'complete' musician.

Born on 19 May 1890 in the village of Ariyakkudi in Tamil Nadu to Tiruvengadam Iyengar and Chellam Ammal, Ramanuja was one of the seven children in the family. His father was a prosperous astrologer at the court of the Raja of Chettinad. He foresaw a bright musical future for his son and put him under the tutelage of Malayappa Iyer of Pudukottai and then Namakkal Narasimha Iyengar in the temple town of Srirangam. In the precincts of that vast temple of Srirangam, the young boy's music blossomed to its full beauty. As a finishing school, he was sent to the famous Ramanathapuram 'Poochi' Srinivasa Iyengar, who belonged to the guru-shishya lineage of Thyagaraja, being a student of Patnam Subramanya Iyer.

Birth of Music Academy

The foundations of contemporary Carnatic music were being laid towards the end of the 1920s when the genre witnessed path-breaking changes. In December 1927, along the sidelines of the Congress' annual session in Madras, a week-long music conference was organised. It helped bring together several musicians, musicologists and scholars keen on standardising and defining classicism in south Indian classical music. The deliberations covered matters like music education, its appreciation and review, and what performance standards to set. This was quite similar to the exercise of purification and standardisation that was gaining ground with Hindustani music through the efforts of Pandit Vishnu Narayan Bhatkhande.

The result of the experts' meeting was the establishment of the famed **Madras Music Academy**, which was to play the role of an important arbiter on all matters related to Carnatic music, its theory and performance. As its 1935 journal stated, the Academy was "not a mere sabha" or concert proscenium that had mushroomed all over Madras by the dozens. But it was "aimed at purifying Indian music, setting standards, educating the audience and training teachers who would ensure that 'classicism' was maintained."

Establishing a STYLE

Ariyakudi Ramanuja Iyengar was a man who was veritably the uncrowned monarch of Carnatic music in his long and illustrious career. Ariyakkudi T. Ramanuja Iyengar is credited with amalgamating the styles of various musicians to create the 'golden mean' for Carnatic music. He devised the '***kaccheri paddhati***', or the concert format that is assiduously followed by Carnatic musicians to date. Ariyakkudi's concert formula was a mélange of varied fare, aimed at arousing audience interest and curiosity. Hitherto a single raga would be exposed for four or five hours and the arithmetic jugglery and pyrotechnics of the pallavi genre of Carnatic music was what was displayed. Audience interest had begun to flag and concerts would be punctuated with yawns and snores from the crowd.

Ariyakkudi's magic formula had something for everyone. It began with a brisk *varnam* that served as a nice vocal warm up, followed by an invocation to Lord Ganesha. Songs of various composers across centuries, eulogizing different gods and goddesses, and in varied languages were sung with or without improvisatory solfa syllables, or *kalpana swarams*. The musician then landed into the hallowed 'main piece' that had an elaborate *alapana,* or sketch, of the raga, followed by the violinist's impression of the same, the composition, improvisatory techniques such as the *neraval* and *kalpana swarams,* and ended with a rhythmic duel of the percussionists known as the *Tani-avartanam*. This was then followed by smaller songs called *tukkadas* that included bhajans, familiar songs and finally ended with a brisk *thillana*. The Academy ratified this new structure after much debate and discussion.

A Man of Principle

Ramanuja Iyengar was a man who believed in dignity and stood for by his principles. During the Tamizh Isai movement of the 1940s, he, despite being a voluntary and perhaps one of the earliest proponents of Tamizh songs, refused to bow to the diktat of the Tamizh Isai Sangam that all concerts in Madras Presidency ought to comprise Tamizh songs alone. This meant he stood aloof from the influential Sangam and several of its powerful members all of whom were his patrons. They relented in the 1950s and accepted that songs in other languages could also be sung during concerts organized by them and he then performed for them. He later became Principal of the Music College run by the Sangam. In later years he also had such stand offs with the Music Academy, the RR Sabha and the All India Radio. Ultimately, he won on almost all counts; such was his personality and crowd pulling power.

His accompanists

A top-ranking artiste such as he naturally got the best of accompanists, but over the years it was Papa KS Venkataramiah who played the violin most often for him, though Kumbhakonam Rajamanikkam Pillai, T Chowdiah and later TN Krishnan and Lalgudi Jayaraman also accompanied him. As for mridangists, his choice was well known – after Pudukottai Dakshinamoorthy Pillai it was always Palghat Mani Iyer, unless an alternative was unavoidable. Mani Iyer and Ariyakkudi comprised an exclusive mutual admiration society and the association was to remain intact till Ariyakkudi's death.

Paramacharya's Project

The Paramacharya had earlier initiated Ariyakkudi into an interesting project, that of setting Andal's Tiruppavai to music. He began the activity in 1945 and completed it in 1950 and performed for two successive days at the Sri Parthasarathy Swami Sabha in Triplicane and the concert bill of fare on both days comprised Tiruppavais alone. In the same year, his 60th birthday too came about and was celebrated with special felicitation programmes all over the country.

Ariyakudi Style

Ariyakudi reached the peak of his career during 1930s. It was at this time when the concert platform was devoid of stalwarts like Konerirajapuram Vaidyanatha Iyer, his Guru Poochi Srinivasa Iyengar, Madhurai Pushpavanam Iyer. He had mastered the art of singing continuously for 4–5 hours, letting his listeners sink

in his divine music and held their attention by adhering to wholly dignified methods. His aesthetic refinement, natural and effortless voice culture and his laya values created an abiding reverential admiration. Though his style of singing looked easy, it was very difficult to achieve.

The distinct and fundamental attributes of our classical system are its "Gamaka shuddha", the prime importance given to madhyama kala and the strict maintenance and a neat mixture of Chowka, Madhya and Drutha kalas, the appropriate use of the correct kala pramana and the necessary gamakas in the phrases. These are illustrated very well in his style. This, his gift for Gamaka shuddham and madhyama kala, makes us yearn more for his music. Full-throated and the undeflected middle position of the chin and face, the mouth, neither too open nor too closed, the use of pure akaaras- these were the key ingredients for the divinity in his music and musical longevity. His swara prastara was soothing to the ears and mind, as it did not involve too much mathematics. He brought out the essence of the raga, or raga bhava within the first few seconds of starting the raga alapana. He knew compositions of various languages like telugu, tamil, kannada, marathi, hindi etc. Ariyakudi's concert was enjoyed by scholars and laymen alike.

Some of his popular renditions are of the kritis *evarimata*, *anupama gunaambudhi, dinamani vamsha,sri venkatesham, ramakathasudha, sheshachalanaayakam,rajuvedale etc.*

Honours

- 1938 >> Sangeetha Kalanidhi award
- 1952 >> Sangeet Natak Akademi Award
- 1954 >> Sangeet Natak Akademi Fellowship
- *1950 >> Isai Perarignar* by Tamil Isai Sangam, Chennai
- *Gayaka Shikhamani* by Mysore Darbar
- *Sangita Ratnakara* by Vellore Sangeetha Sabha
- *Sangita Kala Shikhamani* by Indian Fine Arts Society, Chennai
- 1958 >> Padma Bhushan by Government of India

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[02] https://en.wikipedia.org/wiki/Ariyakudi_Ramanuja_Iyengar

[03] https://www.indianculture.gov.in/ariyakudi-ramanuja-iyengar

[04] https://riyazapp.com/people/ariyakudi-ramanuja-iyengar-trailblazer/

[05] https://sriramv.com/2010/11/24/ariyakkudi-t-ramanuja-iyengar/

[06] https://music.apple.com/in/artist/ariyakudi-ramanuja-iyengar/106973695

[07] https://open.spotify.com/artist/04h5IeJ60A3Z3Tq0icng4d

[08] https://www.jiosaavn.com/featured/icons-ariyakudi-ramanuja-iyengar/slTNpImyaRk_

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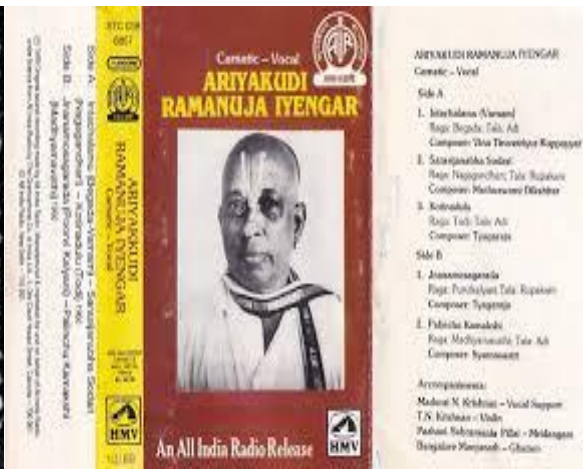
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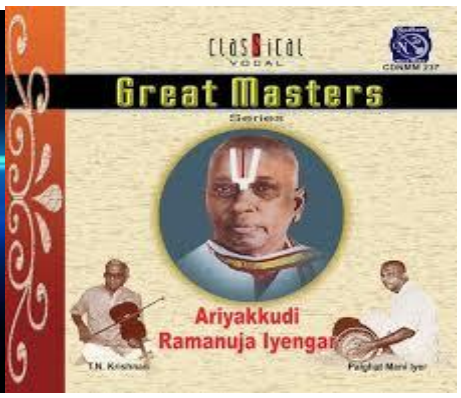
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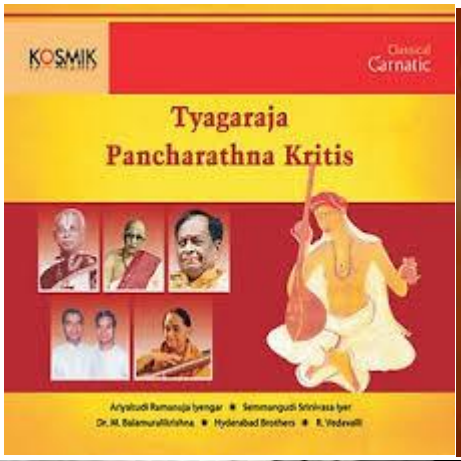
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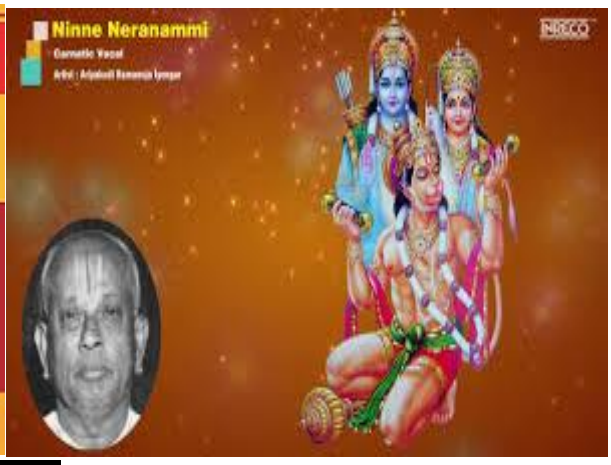
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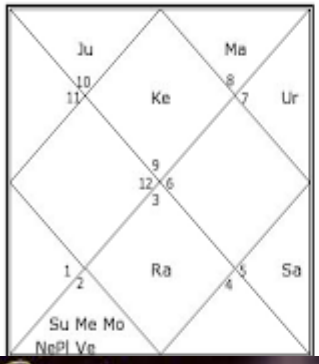
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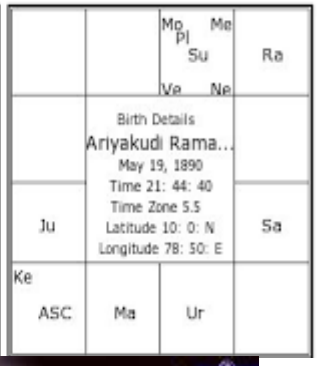
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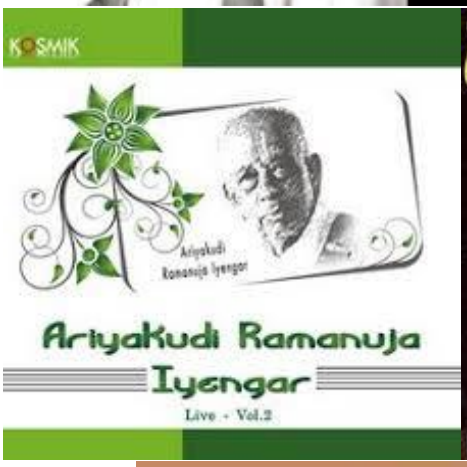
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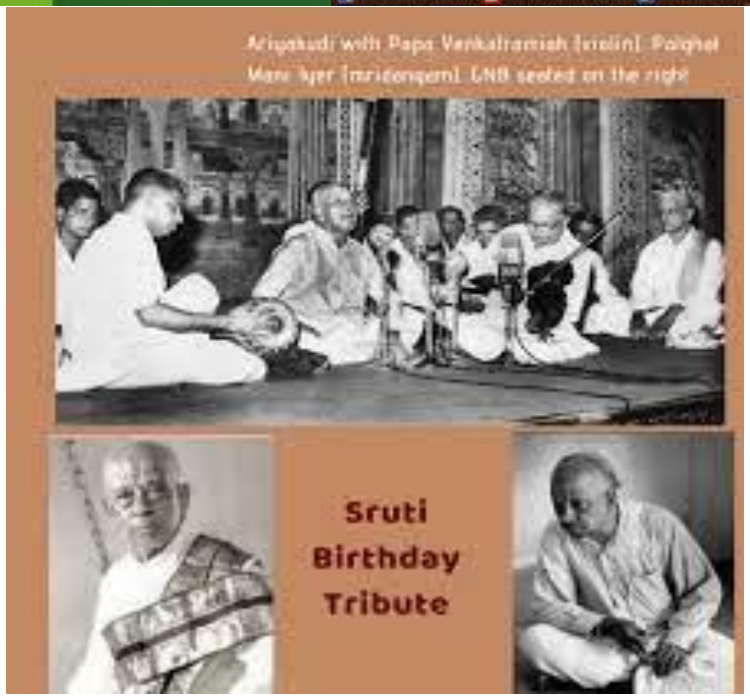

Ariyakudi with Papa Venkatramiah (violin), Palghat
Mani Iyer (mridangam). GNB seated on the right
Sruti
Birthday
Tribute

Ariyakudi and Mani Iyer

Allepey P Venkatesan

(A disciple of Ariyakudi Ramanuja Iyengar)

If ever a singer and an accompanist were made for each other, they were Ariyakudi Ramanuja Iyengar and Palghat Mani Iyer. They were the finest example of shared ideals, matching excellence and mutual admiration.

Their first meeting is said to have been sometime in the early twenties in the house of one Rathnachalam Iyer in Trichy, a good friend of Ariyakudi and host to many musicians in those days. The introduction, heralding a unique partnership, was made by flute Sanjeeva Rao.

Ariyakudi seems to have had a special affinity for the mridangam and a feel for its potential for taking a concert to great heights. A fact which is perhaps not widely known is that Ariyakudi used to play the mridangam, for the love of it. And when he ran into Mani Iyer, it was as if he had found the very man he was looking for.

Mani Iyer instantly saw Ariyakudi as the trail-blazer of his times. The latter's aesthetic refinement, his adherence to wholly dignified methods of holding the attention of the audience, his natural & effortless voice culture and above all, his laya values created an abiding, reverential admiration which was to last literally upto Mani Iyer's last breath.

If Mani Iyer could play "the song itself" (and quite a few notes too), there is a simple reason for it. He made it a point to learn the songs inside out. Ariyakudi had not cut a disc which Mani Iyer was not thorough with, the next week. It was this habit of experiencing the melodies by singing that enabled him to reflect the mood of the music, be it sedate or spectacular. Reproducing the music on the mridangam is no small venture. Someone with less *sangeeta gnanam* might have made a hash of it for the main artist, for himself and of course, for the audience.

Once I asked Mani Iyer how Ariyakudi used to keep the beat for '*Ninnuvina Gamari*' (Poorvikalyani) - whether it was Viloma Chapu or Chatusra Eka, Misra gati. The startling answer I got was, "I never really noticed. I used to look at his face, not his hand, when I played". It was a measure of his involvement in the music.

There were many occasions when Mani Iyer declined to play the Tani Avartanam, saying "I do not wish to change the great atmosphere you have created". This from the man who, with a few well chosen strokes, could evoke atmosphere at will. The fact is that his perception of the mridangist's role was essentially one of embellishing the music. To his mind, the Tani Avartanam was merely incidental.

Mani Iyer, the man of grunts rather that words, had for many years, kept his views strictly to himself, too polite to discuss his likes and dislikes. But once he was cornered. He was traveling to Trivandrum for the Navaratri Mantapam concerts with a number of leading vocalists (Ariyakudi

was not among them). The fellow musicians decided to break down his reticence to satisfy their curiosity. They pressed him to be frank and promised not to take offence. Whereupon he confessed that Ramanuja Iyengar was the musician he admired the most.

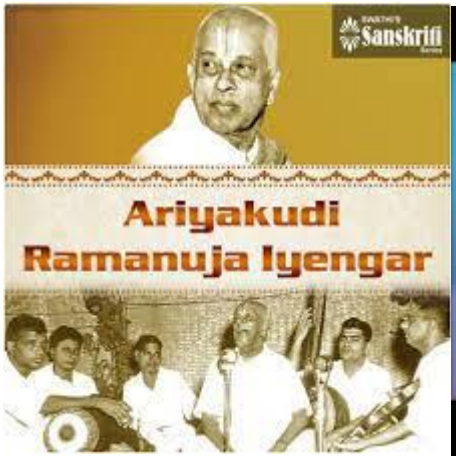
Even though Mani Iyer was a good 22 years his junior, Ariyakudi used to address him with honorifics even in the early days, much against his protests. But Ariyakudi insisted that Mani Iyer was born a Maha Vidwan and age didn't make any difference. The Tani Avartanams which were suffixed by Ariyakudi's rapturous exclamation of *"daiveekam*" (divine) are legion.

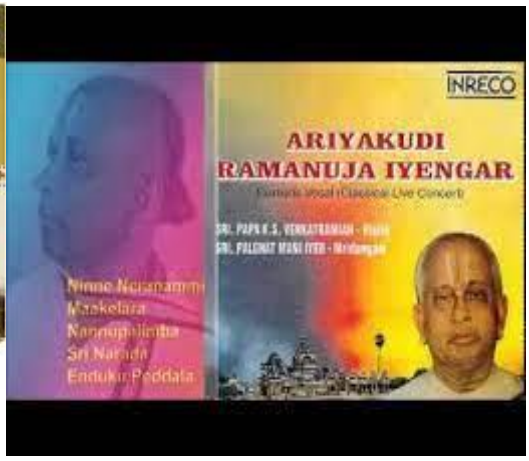
'Amba Nannu Brovave', 'Hetsarigagara', 'Koluvamaregada', 'Kandu Dhanya', 'Nadamadi', 'Dasarathasuta', are only a few of the songs one cannot recall without remembering the glorious fusion of melody and rhythm exemplified by the two stalwarts.

Mani Iyer used to claim that the only person who could have listened to Ramanuja Iyengar more that he (Mani Iyer) had, was Ramanuja Iyengar himself. Too, he acknowledged that his ideas of sense of proportion, sense of responsibility to the audience and disdain for artistic compromises were shaped by the Ariyakudi influence.

The death in 1967 of Ariyakudi was one of the most traumatic experiences for Mani Iyer. He want so far as to say, "In his death, what has been lost is not only his great music but also my inspiration for creativity". Mani Iyer's rock-like composure was ruffled by emotion every time he recalled Ariyakudi's *'Entaninne'*. It seems Ariyakudi used to call him 'Sabari' as a compliment for his sense of discrimination.

Even in the delirious state on his death-bed just before he passed into history, Mani Iyer was talking about getting ready for an Ariyakudi concert.





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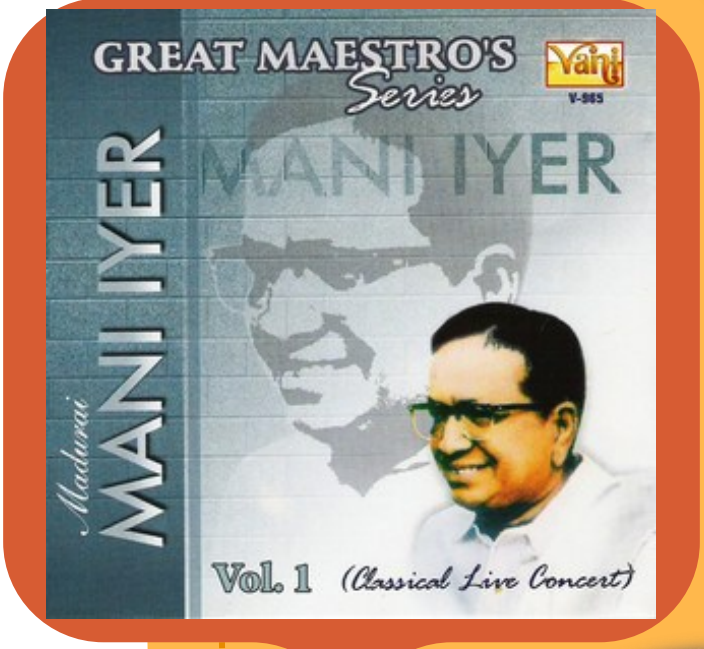

Madurai Mani Iyer

Madurai Mani Iyer

Born	Subramanian 25 October 1912 Madurai, Madras Presidency, British India
Died	8 June 1968 (aged 55)
Occupation	vocalist
Parent(s)	M. S. Ramasamy, Subbulakshmi

Introduction

Mani Iyer was born into a family of musicians, deeply interested in classical music. His paternal uncle, Madurai Pushpavanam Iyer, was one of the three celebrated vocalists during the first quarter of this century.

Madurai Mani Iyer's first teacher was Rajam Iyer, noted for his singing of swarams. But, it was his second Guru, the renowned Mutthiah Bhagavatar, who shaped Mani Iyer into a full-fledged musician. Young Mani was a prodigy and commenced giving concerts when he was 12.

He soon became a vocalist par excellence, and never looked back for four decades. He built up a vast repertoire of compositions of various kinds but his forte was swaram singing. This feature in Carnatic music is the inherent tonal relationships of a ragam delineated through solfa passages. Mani Iyer evolved an unusual pattern of weaving the notes of a ragam into a fabric of melodic and rhythmic consonance. His uncanny sense of the sruti or subtle microtone enabled him to produce extraordinary musical effects. He was noted for flights of imagination and originality in structured note patterns across the body of a ragam.

Madurai Mani Iyer Style

- Perfect Shruthi Alignment while singing ragam, thanam, neraval, kalpana swaram and compositions.
- Perfect control over voice in all the 3 octaves.
- Madhyama Kaala (Middle tempo) oriented singing. (His voice is more facile in Middle tempo)
- Estimates his voice condition and decides his base shruthi before each and every concert.
- Perfect maintenance of Kalapramana while singing Krithis, Neraval and Kalpana Swaras. Maintains the tempo till the end.
- He followed the simple and the easily enjoyable Sarvalaghu Style of swara singing. His style is totally devoid of rhythmic complexities. However, he adapts his Sarvalaghu Style to each thala distinctly to maintain the individual beauty of that thala.

- Maintained perfect Raga Bhavam (Raga Lakshanam) at every point while singing. Be it a Raga, Krithi, Neraval or Swaras, he ensured that he always stick to the Raga Lakshana.
- While Singing Ragam, His very first phrase would touch the nerve point of the raga. He used to touch the jeeva swara of the raga and start the alapana. The listener will never be kept in bay, guessing about the raga. He always maintains the Lakshanam and dwell in depth within the limits of Raga Bhavam.
- He never overdid anything for the sake of elaboration as he was more a lakshana Vidwan perfect in grammar. Thus His portrayal of Raga/Swara or Neraval, never went beyond the sphere of Raga Lakshana of each Raga.
- His manodharma (or creativity) was a natural outpour of his listening experiences of all the great stalwarts of his time. (Kelvi gnanam) Thus his style had reflections of all the great musicians of his period. (eg: Mohanam, Arabhi, Durbar had Viswanatha Iyers influences)
- He enjoyed every bit of his singing and never minded repeating certain phrases to enjoy its beauty. This was a unique quality of his style which was not found in others.
- He sang the krithis in its original pataanthara as he learnt and never imposed new sangathis. However, as his experience grew up, he introduced certain excellent phrases in the krithis which he popularized. (eg: Kanakankodi vendum, Sarasasamadhana)
- With the advancement of age, his voice settled well in 2 tempos (chowkam and madhyama tempos). After getting this facility in his voice, he started learning more Dikshithar Krithis and introduced them in the concert Platform (eg: Navagraha and Navavarna Krithis).
- He had good knowledge of Sanskrit thus his prounciation of Sanskrit krithis was perfect.
- His concert pattern was well appreciated and recognized for its variety. There was a balance in selection of songs. Though his concerts were packed with a good number of trinity compositions, he would gently

introduce many great tamil krithis of Papanasam Sivan , Gopalakrishna Bharathiar and those of other Tamil composers. The point to note here is that is he used to present the tamil compositions mostly in major ragas like Kalyani, Kambhoji, Bhairavi, Thodi. Thus the Tamil compostions in those major ragas were well received by the audience and found a permanent place in the concert world. The full credit of popularizing Tamil Krithis in the major ragas goes singularly to Madurai Mani Iyer.

- His Ghamakas and Jaarus were measured within permissible limits and had a gentle caressing beauty. He never overdid the Ghamaka prayogas. His Jaarus were sponteneous as an outpour of his manodharma.
- His stage mannerisms were very pleasant. He never shook his body to sing sangathis. Always sang with a smile in his face. While singing emotional phrases, he used to close his eyes and look upwards.
- He controls his voice in such a way that even while reaching the upper octave, his voice never gets strained. He never shouts while singing in the upper octave. He could even give flawless brikas in the upper octave without losing the sukha bhavam.

His Contributions

[a] Ragas Popularised by Mani Iyer

1. Charukesi
2. Lathangi
3. Vachaspathi
4. Saraswathi
5. Saraswathi Manohari
6. Kannada Gowla
7. Gowda Malhar
8. Mohanakalyani
9. Kapi Narayani
10. Vijayanagiri
11. ShudhaBangala
12. Ravichandrika
13. Shudhaseemanthini
14. Janaranjani
15. Jeyanthasena
16. Bahudari
17. Umabharanam

18.Kanada
19.Ranjani
20.Hamsanandhi
21.Jaganmohini
22.Valaji
23.Nalinakanti
24.Sarasangi

[b] Compositions Popularised by Mani Iyer

(i) Thyagaraja Krithis

1. Sarasamadhana - Kapinarayani - Adhi - Thyagaraja
2. Thelisirama - Poornachandrika - Adhi - Thyagaraja
3. Sri Ragukula - Hamsadhvani - Adhi - Thyagaraja
4. Marukelara - Jayanthasri - Adhi - Thyagaraja (This krithi later became a GNB favourite)
5. Samajavara - Hindolam - Adhi - Thyagaraja
6. Rarama Inti - Asaveri - Adhi - Thyagaraja
7. Nirvadhisukha - Ravichandrika - Adhi - Thyagaraja
8. Ramabhakthi - Shudhabangala - Adhi - Thyagaraja
9. Sukhi Evaro - Kanada - Adhi - Thyagaraja
10. Seethamma - Vasantha - Rupakam - Thyagaraja
11. Orajupu - Kannadagowla - Rupakam - Thyagaraja
12. Sogasujooda - Kannadagowla -Rupakam - Thyagaraja
13. Sogasugamridanga - Sriranjani - Rupakam - Thyagaraja
14. Seethapathe - Kamas - Adhi - Thyagaraja
15. Manasunilpa - Abhoghi - Adhi - Thyagaraja
16. Dunmargachara - Ranjani - Rupakam - Thyagaraja
17. Nijamarma - Umabharanam - Adhi - Thyagaraja
18. Majanaki - Kambhoji - Adhi - Thyagaraja
19. Adamodigalathe - Charukesi - Adhi - Thyagaraja
20. Anuragamule - Saraswathi - Rupakam - Thyagaraja
21. Brovabarama - Bahudari - Adhi - Thyagaraja
22. Nannupalimpa - Mohanam - Adhi - Thyagaraja
23. Chakkaniraja - Karaharapriya - Adhi - Thyagaraja
24. Seethavara - Devagandhari - Adhi - Thyagaraja
25. Vinathasutha - Jeyanthasena - Adhi - Thyagaraja
26. Vidajaladhura - Janaranjani - Adhi - Thyagaraja
27. Nenarunchi - Malavi - Adhi - Thyagaraja
28. Apparama - Pantuvarali - Rupakam - Thyagaraja
29. Ninnunera - Pantuvarali - Rupakam - Thyagaraja
30. Naradaganalola - Atana - Rupakam - Thyagaraja
31. Endukupeddala - Shankarabharanam - Adhi - Thyagaraja
32. Inthakannananda - Bilahari - Rupakam - Thyagaraja
33. Aparadhamula - Rasali - Adhi - Thyagaraja
34. Koluvai - Bhairavi - Adhi - Thyagaraja
35. Dharini Thelusu - Shudhasaveri - Adhi - Thyagaraja (This krithi was a Madurai Pushpavanam Iyer favourite)

(ii) Muthuswami Dikshithar Krithis

1. Kamalambam - Kalyani - Adhi
2. Kamalamba - Anandhabhairavi - Misrachapu
3. Kamalambikam - Kambhoji - Ata

4. Kamalambike - Thodi - Rupakam
5. Shrikamalambika - Sahana - Ata
6. ShriKamalambaya - Bhairavi - Matyam
7. Shrikamalambikaya - Shankarabharanam - Rupakam
8. Sooryamoorthe - Saurashtram
9. Chandrambhaja - Asaveri
10.Angarakam - Surutti
11.Budhamashrayami - Nattakurinji
12.Brihaspathe - Atana
13.Shrishukra - Paras
14.Diwakarathanujam - Yadhukulakambhoji
15.Smaraamyaham - Ramapriya
16.Mahaasuram - Shanmukapriya
17.Thyagarajaya - Begada - Rupakam
18.Mahaganapathim - Thodi - Rupakam
19.Subramanyena - Shudhadhanyasi - Adhi
20.Venkatachalapathe - Karnatakakapi - Adhi
21.Maye - Tharangini - Adhi
22.Meenakshimemudam - Poorvikalyani - Adhi
23.Shri Mathrubootham - Kannada - Misrachapu
24.Chethashri Balakrishnam - Dwijavanthi - Rupakam

(iii) Tamil Krithis

1. Thathvamariya - Reetigowla - Adhi - Papanasam Sivan
2. Kanakankodi - Kambhoji - Adhi - Papanasam Sivan
3. Maramanan - Hindolam - Rupakam - Papanasam Sivan
4. Andavane - Shanmukapriya - Rupakam - Papanasam Sivan
5. Paamaalaikinai - Harikambhoji - Adhi - Papanasam Sivan
6. Chidambaram - kalyani - Adhi - Papanasam Sivan
7. Kavava - Varali - Adhi - Papanasam Sivan
8. Iniorukanam - Shriranjani - Rupakam - Papanasam Sivan
9. Karunaisevai - Hamsadhvani - Adhi - Papanasam Sivan
10.Ganarasamudan - Begada - Rupakam - Papanasam Sivan
11.Orukaal Shivachidambaram - Arabhi - ADhi - Gopalakrishna Bharathi
12.Sabhapathiku - Aboghi - Rupakam - Gopalakrishna Bharathi
13.Thookiyathiruvadi - Shankarabharanam - Adhi - Marimuthapillai
14.Sevikkavendumayya - Andolika - Adhi - Marimuthapillai
15.Sadhanandha Thandavam - Bahudari - Adhi - Achutha Daasar
16.Eppovaruvaaro - Jhonpuri - Adhi - Gopalakrishna Bharathi
17.Raamanaikkannara - Mohanam - Adhi - Arunachalakavi
18.Thamizhmanam kamazhum - Manirangu - Adhi - PapanasamSivan
19.Kapali Karunainilavi - Mohanam - Adhi - Papanasam Sivan
20.Karpagame - Madhyamavathi - Adhi - Papanasam Sivan

Accompanists of Madurai Mani Iyer

(a) Violin

Though almost all the leading accompanists of his time have accompanied Madurai Mani Iyer throughout his career. He had his own favourites who regularly accompanied him like :

1. Thiruvalangadu Sundaresa Iyer

2. Varahur Muthuswamy Iyer
3. Kumbakonam Rajamanickam Pillai

4. Mayavarm Govindaraja Pillai
5. Mysore Chowdiah
6. Lalgudi Jayaraman
7. T.N.Krishnan

(b) Mridangam/Ghatam

Though almost all the giants of Laya, including the legendary Palghat Mani Iyer, have accompanied Madurai Mani Iyer, the following are the select favourites with whom he had performed regularly:

1.Palani Subramaniya Pillai
2.Ramanathapuram CS Murugaboopathi
3.Umayalpuram Kodhandarama Iyer (Ghatam/Mridangam)
4.Madras Venu Nayakar (Mridangam/Kanjira)
5.Vellore Ramabhadran
6.Alangudi Ramachandran (Ghatam)
7.T.K.Murthy
8.Umayalpuram Sivaraman

His Centenary [1912 – 2012]

October 25 marked the completion of 100 years of the music phenomenon known as Madurai Mani Iyer. The year 2012 has seen several events commemorating him, ranging from grandiose Sabhas to humble tributes at terrace gatherings leaving one with the sneaking suspicion that the maestro would have been more at home at the latter. Be that as it may, all this brings to mind another year that was undoubtedly Madurai Mani Iyer's – 1960, a year of triumphant progress with successive honours and felicitations. And The Hindu faithfully followed and reported on it.

Many more events, in other cities and towns were to follow, all of which were graced by the maestro. His speeches were brief and he preferred to express his thanks through the language he knew best – that of music. Aarabhi was bang on target when he/she wrote presciently "the sweetness of his sincere music should continue to please us for many more years to come."

"I will keep the Taalam for you"

When Maha Periyava was camping at the premises of Mylapore Sanskrit College, one morning, He was missing and was later traced to Madurai Mani Iyer's house near Sri Kapalishwarar temple. Mani Iyer was involved in his usual sadhakam, when some one said that Periyava was entering his house. A stunned Mani Iyer took time to react.

Mahaswami said He had come there to listen to Mani Iyer's singing to which the latter replied hesitantly that he had not even had his bath. Periyava smilingly said, "You always swim in the sangeetha sagaram, you do not have to have a bath to sing before me!" Moved to tears,

Madurai Mani fell at His feet, crying "Parameswara!" Meanwhile, the mridanga vidwan had left after being blessed by Mahaswami.

"Now, start!" said Periyava.

"You saw the mridanga vidwan leaving. The singing won't be complete without the accompaniment," pleaded Mani Iyer. Periyava replied, "Don't worry, I will keep the taalam for you!" and began the taalam with his hands and Mani Iyer sang not just to his heart's content, but to that of Periyava, too.

An immortal drawing of Shri Madurai Mani Iyer by Shri Keshav.
Swamigal is seen keeping the Talam for Iyer.

(☺)(☺)(☺)(☺)(☺)

Please visit these web links to know MORE!

[01] https://en.wikipedia.org/wiki/Madurai_Mani_Iyer

[02] https://www.maduraimaniaiyer.org/

[03] https://maduraimani.tripod.com/

[04] https://www.last.fm/music/Madurai+Mani+Iyer/+wiki

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[07] https://shankarkrish.blog/carnatic-vocal/madurai-mani-iyer/

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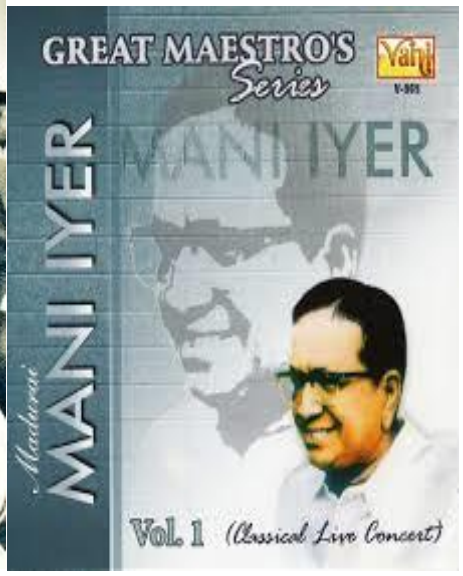
Awards:

1944 >> The Ganakaladharar
1959 >> Sangeetha Kalanidhi
1960 >> President's Award
1962 >> Isai Perarignar

Madurai Mani Iyer
Seethapathe...
VOCAL

AIR


GREAT MAESTRO'S
Series
MANI IYER
Madurai
MANI IYER
Vol. 1 (Classical Live Concert)

Tribute to Sri Madurai Mani Iyer

by

Prince Rama Varma

I normally turn to music whenever my mind is agitated, tormented or weakened. The music of Mozart and the songs of Kishore Kumar never fail to help. In Carnatic music, it is normally M.D.Ramanathan that I turn to. But when one is sad and one desperately needs doses of pure unadulterated Joy, whom else can one think of but Madurai Mani Iyer? Cherubic, gentle, lilting, innocent, joyful, buoyant and pure, the very thought of the man brings a smile to one's heart. From the tentative and endearing little "Madurai Mani sound" on Ga (Roughly but not quite resembling the 'LEA" from the word "Learn".....pronounced correctly but rendered with a smile....almost as though the singer is gently checking to see whether the Ga is still there in it's proper place) before plunging delightfully into Vathapi, rather like a child would, into a swimming pool for kids and splash joyfully around, till the similar Madurai Mani sound on the upper Sa (A bit like "Uay" this time.) before shooting off a breezy Pavamaana as the Mangalam, one is transported into an enchanting world of light and joy for three hours or so, the after effects of which continue to linger for a long long time.

"Cute" isn't an adjective one would normally associate with one of the Titans of Carnatic music.(A Sangeetha Kalanidhi too at that.) But Madurai Mani Iyer was, among a host of other adjectives, Extremely cute. And utterly disarming. From the way he sang syllables like Tharana and La La La, vowels like Oooo and Oueee to phrases that sounded almost like "I love you" at times during Raga Alapanas, to the way he would spontaneously burst into song from time to time with syllables like "Tatta tada" and "Tuttu Tudu" when the violinist played Thaanam, to the way he would joyfully repeat the same word with little squiggles and charming variations at the end while doing Neraval (Kapi Vaaridhi, Kaalinil Chilambu, Hithavu Maatalentho, Chsaduvulanni, Raaga Thaala, Raja Raja Vara, Maanikkam Vairam, Paluku Botini.....the list goes on and on), to the way he sang Swarams ending with Ninni in Reethigowla which became Lilly at times, to the squeals of delight whenever his accompanists played beautifully, virtually Everything about him was cute. The sweetness that the man and his music embodied inspired many to call him "Madhura" Mani Iyer. I remember an old LP record of Mukesh with the title "That Old Feeling." With Madurai Mani Iyer, it would be "That Joyful Feeling."

Since my Carnatic Music listening as a child was restricted mostly to those who sang at the Navarathri Mandapam, Trivandrum and since Mani Iyer never performed there, I had never heard him or even heard Of him till I was late into my teens. Step One of the joyful event was attending a concert by Shri T.V.Shankaranarayanan. The pep, verve and positive energy Shankaranarayanan Sir imparted, blew me away and I became a fan instantly. I would catch an afternoon train from Trivandrum to Cochin to attend a TVS concert, accompanied by people like M.S.Gopalakrishnan and Karaikudi Mani and come back by the midnight train. Those days, I had no idea about his Guru cum Maama or his music. After someone told me that TVS was the nephew and disciple of someone called Madurai Mani Iyer, I started to

search for his music and finally found the delightful recording of his (With T.N.Krishnan and Vellore Ramabhadran accompanying him .... brilliantly as they always did) containing songs like Thathvamariya Tharamaa, Maa Janaki, Eppo Varuvaro, Saarasa Mukhi, Nija Marmamulanu, the English Note and so on. And there was no looking back.

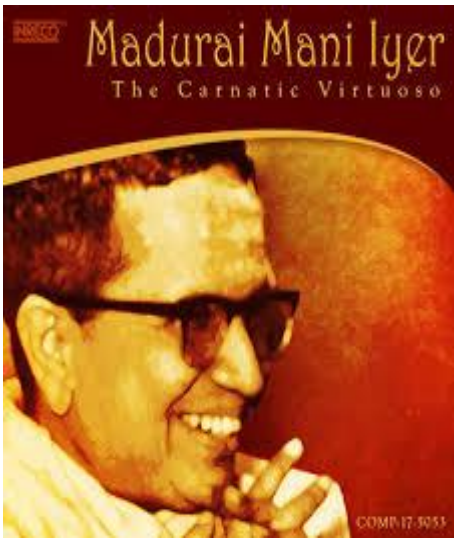
I have often heard the word "Heavy" being employed to indicate something that is solid....and "Light" to indicate something frivolous. But Madurai Mani Iyer's voice was "Light" in the most charming way possible. (Luminous and effervescent would be two more apt adjectives.) Even so called "Heavy" Ragas like Thodi, Bhairavi, Asaveri and Varali resembled snowflakes falling gently, when handled by Madurai Mani Iyer. My beloved Guru, Shri K.S.Narayanaswami used to tell me that Swarams should be sung with the same mindset with which one would shower flower petals on an idol ....and not like one would sling stones at someone or something. Madurai Mani Iyer sang Swarams like showering flower petals, be it in the slow or fast tempo. Some schools of music write Swaram singing off as mere "Spelling." But the way Mani Iyer sang, never Ever sacrificing the proper Gamakams, aesthetics or a perfect sense of proportion, Swaram singing was elevated to great heights, be it in pentatonic ragas like Mohanam or Valachi, heavy ragas like Thodi or Shankarabharanam, Hindusthani Ragas like Behag or Sindhubhairavi or typically Carnatic Ragas like Durbar or Asaveri. Like Swaram singing, his Viruththams too were a class apart. One feels one could go on listening to him singing Viruththams till the end of time. It is said that every single hair on the body of Shri Anjaneya is soaked in Rama Naamam. Similarly when Mani Iyer sang a viruththam (Or for that matter, anything at all), Each note would be a perfect sample of that particular Raga. Ranjani, Hamsanandi, Kapi, you name it. So much so that when he sang Hamsanandi, one felt that even the Shadjam itself was a "Hamsanandi Sa."

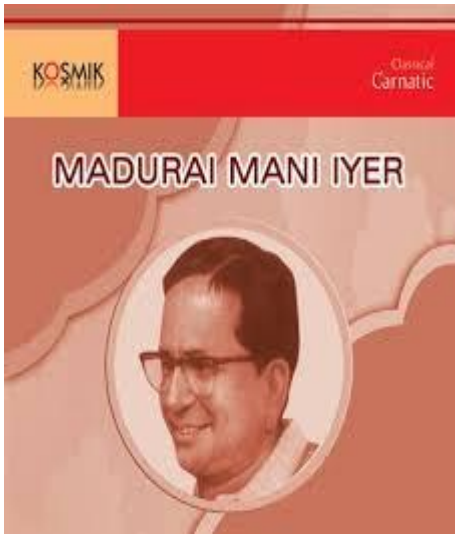
To my ears, violinists from the time of Shri T.N.Krishnan, Shri Lalgudi Jayaraman and Shri M.S.Gopalakrishnan seem to have done a more refined job of accompanying the exquisite music of the maestro than the great masters who preceded them. As did the melodious and uplifting band of percussionists from the Pazhani Subramania Pillai school of percussion. The way he played, especially during the Neravals of Madurai Mani Iyer, was a celebration in itself.....accompaniment at it's glorious best. When certain mridangam "accompunishments" sit and make heavy, plodding "statements" by one's side, doing absolutely nothing to aid the music, one is tempted to shout "Go listen to Pazhani play with Madurai Mani Iyer and learn how (And what) to play !"

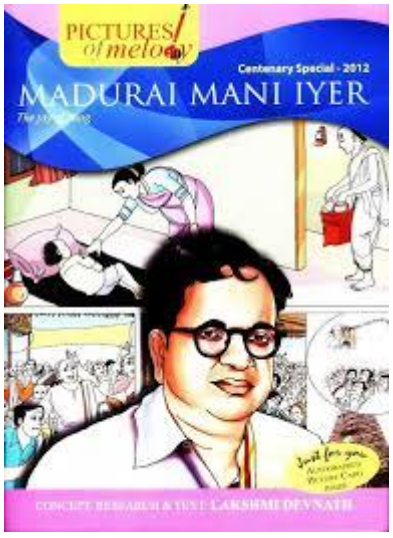
I have always been drawn more to songs in Telugu, Sanskrit and Kannada than ones in Tamil or Malayalam. But the Tamil songs by composers like Papanasam Sivan, Gopalakrishna Bharathi and others glowed like jewels and acquired a special Madurai Mani Iyer sheen when he sang them. In fact, many songs became more strongly identified as Madurai Mani songs.... Eppo Varuvaro and Vellai Thaamarai Poovil for instance.... than as products of the people who composed them. The Western Note "Gaa Ma Ma Ri Ga Pa" composed by Dr.Harikesanallur Muthaiah Bhagavathar is actually called the "Madurai Mani Iyer Note."

I find it amazing that a man who passed away forty years ago, on June 8th 1968, a couple of months before I was born, happens to be one of the most real, vibrant, palpable and special

presences both in my life as well as in the lives of thousands of others like me. With advances in technology, more and more recordings of Mani Iyer's divine art are becoming available on the internet, uploaded by kind souls with good taste, in sites like sangeethapriya.org. One can easily presume that whatever changes may happen in the music field, there would always be an ever-increasing family of Madurai Mani Iyer lovers, with joyful music in their hearts, spread all over the world.



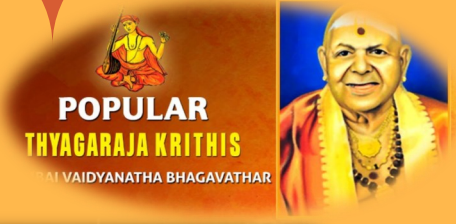




அலகு - 16

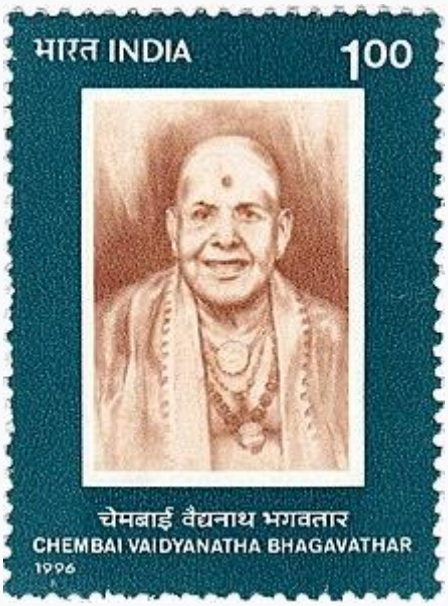
வைத்தியநாதர் பாகவதர்

சேம்பை



Chembai

Vaidyanatha Bhagavathar

Chembai Vaidyanatha Bhagavatar

A statue of Vaidyanatha Bhagavatar at Chembai (Kottayi)

Background information	
Birth name	Vaidyanatha Iyer
Born	28 August 1896 Lokanarkavu, Vatakara, Kozhikode, Kerala, India
Died	16 October 1974 (aged 78) Ottapalam, Palakkad, Kerala, India

Genres	Carnatic Music
Occupation(s)	Singer
Years active	1904–1974
Labels	HMV, Inreco, BMG, Vani Cassettes
Website	chembai.com

Introduction

Chembai Vaidyanatha Bhagavathar was born on September 1896 at Chembai, Palakkad. A great grandson of Chakratana Subba Aiyar, who was a contemporary of the musical trinity, and son of Chembai Anantha Bhagavatar, young Vaidyanathan had music ready made for him. Chembai alongwith his brother Shri. Subramaniam learnt music from his father Shri. Anantha Bagavathar. Chembai's father Shri. Anantha Bhagavathar was a talented vocalist & violinist. The Chembai brothers had their first concert in 1905 at a Temple festival in a town called Ottapalam. One of the landmarks in the early career of the brothers was their concerts at the temple festivals in Vaikom and Guruvayur.

Chembai's first concert in Madras was in 1918 at the Triplicane Sangeeta Sabha. Chembai's concert career took a further upswing after this concert and he gave several performances all over thesouth. Chembai's length of career was 70 years, starting in 1904. Perhaps, the longest of any famous musician of the South.

He could do a neraval and swaraprasthara from any given point, which bespoke of mental alertness from the word ``go'' in a concert. With his rich vibrant voice and a ringing tone, Chembai's music had a direct appeal to his listeners.

A few of the honours bestowed on Chembai are 'Padma Bhushan' bestowed by the President of India, the Sangeet Natak Akademi award, Gyana Gandharva, Sangeeta Samrat, Sangeetha Kalanidhi, etc.

Kottayi village is the native place of the Chembai Vaidyanatha Bhagavathar, the doyen of Carnatic music. The place hosts the annual Chembai Parthasarathy Ekadasi Music festival in memory of the great singer in February/March. Renowned singers perform music concerts during the festival.

Profile [All India Radio]

Chembai Vaidyanatha Bhagavatar was a Carnatic music singer from Palakkad (state of Kerala). Known by his village name Chembai, or simply as Bhagavatar, he was born to Anantha Bhagavatar and Parvati Ammal in 1896, at Kottayi-I/II near Palakkad on Janmashtami day. Chembai was noted for his powerful voice and majestic style of singing. His first public performance was in 1904, when he was nine. A recipient of several titles and honours, he was known for his encouragement of upcoming musicians and ability to spot new talent. He was responsible for popularising

compositions like Rakshamam and Pavana Guru, among others. The music critic Aeolus described him as "the musician who has meant the most to Carnatic Music in the first fifty years of the 20th century." His prominent disciples include Chembai Narayana Bhagavathar, Mangu Thampuran, Guruvayur Ponnammal, T. V. Gopalakrishnan, V. V. Subramaniam, P. Leela, Jayan and Vijayan, K. J. Yesudas and Babu Parameswaran, among others. He also mentored and lot of young accompanists, including Palghat Mani Iyer, Lalgudi Jayaraman, M. S. Gopalakrishnan, T. N. Krishnan, Palani Subramaniam Pillai and L. Subramaniam. Memorial music festivals have been held in his honour annually since his death in 1974, the most important being the annually celebrated Chembai Sangeetholsavam. Tulsidalmulache Mohanakalyani; Sankari Sankuru Sarasmulaade Bruhi; Mukundeti Maanasa Sanchara Re.

Music Festival : September

A three-day Chembai Vaidyanatha Bhagavathar music festival is held at Thiruvanathapuram or Trivandrum, the capital of Kerala state in September of every year in commemoration with the birth celebration of late melodies maestro Chembai Vaidyanatha Bhagavathar, an exceptionally talented Carnatic musician from Chembai, Palakkad in Kerala. This festival is coordinated by Sri Chembai Memorial trust in Thiruvananthapuram and this annual festival retains performances of eminent Carnatic creative persons.

Chembai Vaidyanatha Bhagavatar was a Carnatic music vocalist from the state of Kerala. Renowned by his town name Chembai or simply as Bhagavatar, he was born to Anantha Bhagavatar and Parvati Ammal in the year 1895. Chembai was documented for his powerful voice and majestic style of vocalising. His first public performance was in the year 1904, when he was nine years old. He was a recipient of several awards and honors.

Chembai was renowned for his support of upcoming musicians and furthermore for his proficiency to select new talent. The music detractor Aeolus recounts him as "the musician who has meant the most to Carnatic melodies in the first fifty years of the 20th years" Some of his famous disciples include Yesudas. Numerous memorial music festivals are held in his honor every year since his death in the year 1974, the most important being the every year commemorated Chembai Sangeetholsavam.

Chembai Vaidyanatha Bhagavatar music festival in Thiruvanthapuram is during September month of every year.

Several music festivals are held in commemoration of the great music maestro, of which the ones held at Chembai, his birthplace in February - March called Chembai Ekadashi music festival and the Chembai Sangeetholsavam held at the Guruvayoor Sree Krishna temple is during the month of November are the most notable.

Performance and Style

Chembai had a vigorous, strong, vibrant, ringing and resonant voice. He would sing in a clear, open-throated style that requires high levels of physical and mental endurance to pull off, yet, he did so in a seemingly effortless manner. He had a wonderful sense of accurate kala pramana (time measure). He could do a niraval and swaraprastara from any given point, which bespoke of mental alertness in a concert. His empathy for his accompanists and disciples was noteworthy and he would go to great lengths to encourage them.

Other stalwarts have admired the strengths in Chembai's singing. For instance, upon witnessing that Chembai was able to sing three major concerts in a single day, Sangeetha Kalanidhi G. N. Balasubramaniam is said to have remarked "These are not ordinary men. These are the Asuras of the music field. If I sing one concert, I need to rest the whole of next day". Legendary percussionist Pudukkottai Dakshinamurthy Pillai would call him "Laya Brahma" for his impeccable grasp of tala and laya. Sangeetha Kalanidhi K. V. Narayanaswamy has also remarked on Chembai's ability to hold notes aligned perfectly to sruti for extended intervals of time.

Honours

- "Gayana Gandharva" (a title bestowed by Kalki Krishnamurthy in 1940)
- Sangeetha Kalanidhi (1951)
- Sangeet Natak Akademi Award (1958)
- Sangeetha Kalasikhamani (1964)
- Kerala Sangeetha Nataka Akademi Fellowship (1972)
- Padma Bhushan (1973)
- The Department of Posts, Govt of India released a special issue stamp in Chembai's birth centenary year (1996).

Guruvayurppan Chembai Puraskaram

The Sri Guvayurappan Chembai Puraskaram, awarded by Sree Krishna Temple, Guruvayur, is instituted in Chembai's memory of the late Chembai Vaidyanatha Bhagavathar. This award, comprising a cash prize of INR 50,001, a

gold locket of Sree Guruvayurappan, a Citation and Ponnadai, is usually presented during the annual Chembai Music Festival.

Recipients:

- Saxophonist Kadri Gopalnath (2013)
- Carnatic musician Trichur V. Ramachandran
- Veena maestro A. Ananthapadmanabhan (2011)
- Carnatic musician K. G. Jayan (2010)
- Carnatic vocalist Parassala Ponnammal (2009)
- Mridangam maestro Mavelikkara Velukkutty Nair (2008)
- Carnatic vocalist M. Balamuralikrishna (2007)
- Violin maestro M. S. Gopalakrishnan (2006)
- Carnatic musician and mridangam maestro T V Gopalakrishnan (2005)

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Please visit these web links to know MORE

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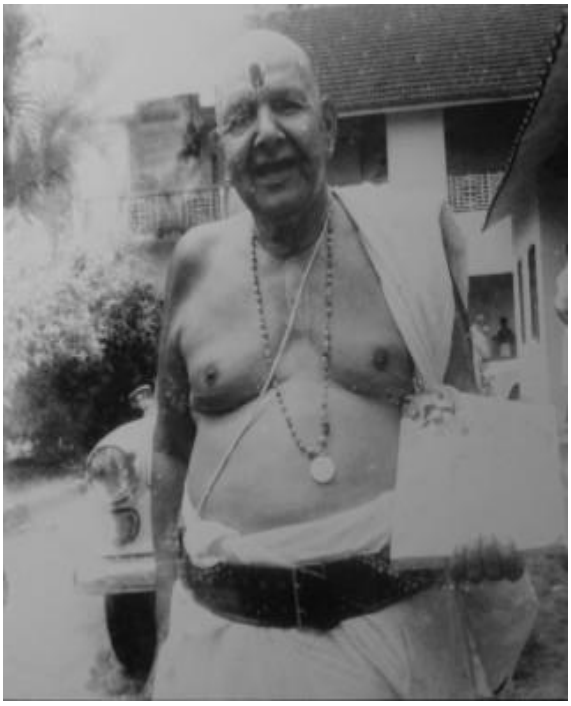
Passing away: [16 October 1974]

Chembai died suddenly on 16 October 1974, aged 78, of a cardiac arrest. Shortly before that, he performed his last concert at Poozhikkunnu Sreekrishna temple in Ottapalam (the venue of his first concert), and concluded the concert with his favourite song "Karuna Cheivan Endu Thamasam Krishna" (*Why is there so much delay in conferring your mercy, Krishna?*). He was talking to his disciple Olappamanna Vasudevan Namboothiripad when he suddenly collapsed and died. His nephew said he had always spoken about an easy death, and had attained it. He was cremated in his birth village. He was survived by his wife and daughter, both of them who died later. The Govt. Musical College in Palakkad was renamed as 'Chembai Memorial Govovernment Musical College' in his memory.

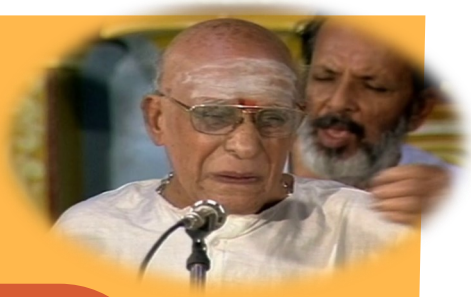
SOUND

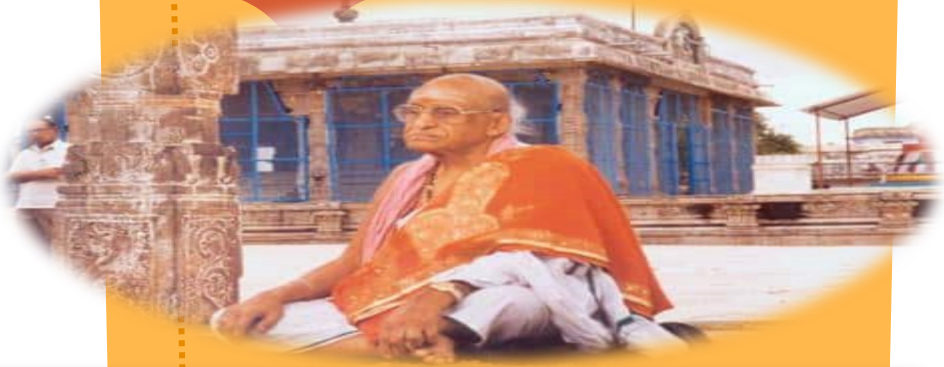


Gayana Gandharva, Sangeetha Kalanidhi
Shri Chembai Vaidhyanatha Bhagavatar,
(Recipient of Presidental Award)
Rev Guru of P. K. Mani Iyer.

அடியவர் - 17

செம்மங்குடி ஸ்ரீனிவாச ஐயர்





Semmangudi Srinivasa Iyer

Semmangudi R. Srinivasa Iyer

செம்மங்குடி ஸ்ரீநிவாஸ ஐயர்

Background information

Born	25 July 1908 Tirukkodikaval, Thanjavur District, Madras Presidency, India
Died	31 October 2003 (aged 95) Madras, Tamil Nadu State, India
Genres	Carnatic music
Occupation(s)	Singer
Years active	www.abhijaanaathi.com - Just the classics of Semmangudi in Web

Receiving Sangeet Natak Academy award in 1953

Introduction

Semmangudi Radhakrishna Srinivasa Iyer (25 July 1908 – 31 October 2003) was an Indian Carnatic vocalist. He was the youngest recipient of the Sangeetha Kalanidhi awarded by the Music Academy in 1947, a distinction he holds to this day as of 2023, probably the only musician to receive that honour before reaching 40. He had received many other awards as well, including Padma Bhushan and Padma Vibhushan from the Government of India, Rajyasevanirata title from Travancore's erstwhile ruling family, Sangeet Natak Academy award (1953), *Isai Perarignar* from Government of Tamil Nadu and Kalidas Samman from Government of Madhya Pradesh. He was affectionately addressed as "Semmangudi Maama" (Semmangudi Uncle) by his disciples. He was also considered the "Pitamaha" or the grand sire of modern Carnatic Music. He was conferred with an honorary doctorate by University of Kerala in 1979.

Profile [All Inia Radio]

Semmangudi Srinivasa Iyer Semmangudi Radhakrishna Srinivasa Iyer was a Carnatic vocalist. He was the youngest recipient of the Sangeetha Kalanidhi awarded by the Music Academy in 1947. He was affectionately addressed as "Semmangudi Maama" (Semmangudi Uncle) by his disciples. He was also considered the "Pitamaha" or the grand sire of modern Carnatic Music. Sarasiruha Sarasaksha Divakaratanujam; Rama ni Samana

Remembering the Pitāmaha of Carnatic Music

by

Mohan Ayyar

There is something special in his music that made his concerts so appealing to many generations of Carnatic music lovers. It is exhilarating and uplifting music that takes the listener beyond the stresses and strains of modern life. The exuberance and vitality mixed

with the sincere *bhakti* of his presentation gives the listener the feeling that he too is enjoying the music. Perhaps this was the secret to his success.

The musician referred to is none other than the great **Sri Semmangudi R. Srinivasa Iyer**. This year marks the 100th Birth Anniversary of one of Carnatic music's legends. His music and style, still available to us through audio and video recordings, is an inspiration to the younger generation of artistes. This article is a tribute to the *pitāmaha* (grandfather) of Carnatic music.

Early life and musical training

Srinivasa Iyer was born in a *Vāthima Smārta Brahmin* family as the third son of Radhakrishna Iyer and Dharmasamvardhini Ammal. Born on 25th July 1908, he grew up in the village of Semmangudi which is in the cradle of Carnatic music, Tanjāvur District, South India. Without doubt, this little village is now world renowned due to Srinivasa Iyer. From the age of 5, the young lad showed an aptitude and interest in music. The success in the field of music by Dharmasamvardhini's brother, Tirukodikāval Krishna Iyer (one of the first successful Carnatic musicians who played violin), and her nephew Narayanaswami Iyer, led Radhakrishna Iyer to decide that music would be a good career for his son. Hence from the age of nine, Srinivasa Iyer started receiving music training.

Semmangudi (as Srinivasa Iyer is commonly referred to as) had the opportunity to learn music under four distinguished musical stalwarts. He started his musical training in 1917 (on the auspicious *Vijayadasami* day) with his cousin-brother, Semmangudi Narayanaswami Iyer, who was a violinist. Later he had the opportunity to study music with the eminent gottuvadhyam artiste, Sakharama Rao, and also vocalist *Sangeetha Kalānidhi* Umayalpuram Swaminatha Iyer. The latter had learnt music from direct disciples of Thyagaraja. Finally, Semmangudi had training from the acclaimed vocalist, *Sangeetha Kalānidhi* Maharajapuram Viswanatha Iyer, also a disciple of Swaminatha Iyer. Semmangudi had the chance to provide vocal support to Viswanatha Iyer in several concerts. The style of tuition, under each of his four *gurus*, always in the *gurukula* tradition (where the student lived with the teacher), ensured the best environment to learn music.

During this time, Semmangudi also had many opportunities to listen to concerts by eminent musicians such as Ariyakudi Ramanuja Iyengar, Chembai Vaidhyanatha Iyer, Kanchipuram Naina Pillai and flute maestro, Palladam Sanjeeva Rao. He was also influenced by the quality nāgaswara music of T. N. Rajaratnam Pillai and Karukurichi Arunachalam, who often performed in temple festivals.

In his teens, Semmangudi's voice had cracked and had lost the musical texture present in his childhood. Some people suggested that he might switch over to the violin but Semmangudi was determined to be a vocalist and followed a rigorous training schedule that involved singing for several hours continuously. By his eighteenth year his voice had somewhat mellowed and in 1926 (the same year of his marriage to Thayammal) he was given the opportunity to present a solo concert at the Nāgeswaraswāmi temple in Kumbakonam. There were not many people in the audience but an auspicious downpour of rain began soon after the concert commenced. Soon his fame began to spread throughout the region and by the following year he had an opportunity to sing in Madras.

Rise to fame

Semmangudi's rise to fame was quite meteoric. In the late 1930s he was considered as one of the front line vocalists of the period and in 1947, the Music Academy of Madras awarded him the title *Sangeetha Kalānidhi*. Aged 39, he was the youngest artiste to receive the award and he still remains the youngest person ever to get this prestigious recognition.

During his illustrious career, Semmangudi held many notable positions. In 1939 he was made Asthāna Vidwān (resident musician) of the Travancore Palace in Kerala and joined the Swāti Tirunal Music Academy in Trivandrum in 1941. He soon became the Principal of this institution and was there till 1963. From the period 1956-59, taking a leave of absence from the Academy, he also served as Chief Producer of Carnatic Music at All India Music, Madras.

Part of his role at the Swāti Tirunal Academy was to revive the compositions of Maharāja Swāti Tirunal. For many of the compositions, the text was available but there was no indication about the tune. Semmangudi, along with Harikesanallur Muthiah Bhagavathar and others were given the task to set music to the Maharāja's lyrics. Semmangudi has brought out two publications which give the notation to over 200 of Swati Tirunal's compositions. Furthermore, he tried to include at least two Swati Tirunal compositions in each of his concerts. *Déva Déva (Māyamālavagowla), Pankajalochana (Kalyāni), Vishwéshwara (Sindhu Bhairavi)* and *Bhavayāmi Raghurāmam (Rāgamalika)* are some of the Maharajah's compositions that were both tuned and popularised by him. The latter, a description of the epic *Rāmāyana*, was originally entirely set in *Sāveri rāga* but Semmangudi transformed it into a *rāgamālika* (beginning with *Sāvéri*) and added a scintillating set of *chitta-swarams.* Semmangudi has also tuned a number of Sadāsiva Brahmendra compositions such as *Bhajare yadunātham (Pilu)*, *Bruhi mukundeti (Kurinji), Gāyati Vanamāli (Misra Kāpi)* and *Sarvam brahmamayam (Senjurutti).*

Legacy

Semmangudi has large set of prominent disciples, some of whom did *gurukulavāsam*, others whom he taught while at the Swati Tirunal Academy and others who took casual lessons with him. His prominent disciples include two *Sangeetha Kalānidhi-s*: Prof. T. N. Krishnan (who accompanied him on violin in many concerts) and T. M. Thiagarajan. Disciple P. S. Narayanaswamy is a well-respected musician and mentor to some of the stars of the current generation. Kallidakurichi S. Harihara Iyer had a long association with Semmangudi and also became the Principal of the Swati Tirunal Academy. K. R Kedaranathan is a senior disciple who later became a Professor at the Chembai Music College. Other notable disciples include Palai C. K. Ramachandran, V. Subrahmaniam, Neyatinkara Vasudevan, Trivandram R. S. Mani, Vaigal Gnanaskandan, Parasala Ponnammal and K. Omanakutty. M. S. Subbulakshmi and K. J. Yesudas (a Music College disciple) have also learnt many compositions from Semmangudi. T. M. Krishna had the fortune to receive advanced tuition under Semmangudi for over seven years.

It is interesting to note that later in his career, Semmangudi himself learnt certain compositions from notable musicians such as Ariyakudi, T. Brinda and G. N. Balasubramaniam. He has also learnt to play the veena, which has helped his knowledge of handling *gamaka-s* and *rāga lakshana*.

Facets of his music

The music of Semmangudi has a certain magnetism about it. Despite his nasal voice, it is inspiring music that gives the listeners an impression that they too are involved in it. It is imaginative, expressive and extroverted yet sublime. S. V. Seshadri writes 'Semmangudi has no equal in bringing out the *bhāva* of a *kriti*. He communicates the feeling and emotion of the *sāhitya* with an intensity that has the imprimatur of a personal faith. That is why his music is not merely brilliant but devout and moving.' In his concerts, he generally has concentrated on *krithi-s, neraval* and *swaram* singing rather than elaborate *rāga ālāpana-s*, which are generally neat and succinct. His exuberant singing of adjacent swara-s in rapid succession is prominent element of his unique style. His disciple, V. Subrahmaniam notes

> His style is based on strict adherence to the *sarvalaghu* –basic rhythm. The *swara-s* that he renders in the slow tempo would abound in the *bhāva* of the rāga with all the nuances, *gamaka-s* and *anuswaras*. His fast tempo rendition of swaras would rush as the flow of the Ganga in Haridwar, the fastness in no way marring the melody of the bhava-laden rāga packing the fast tempo *swara-s* with speed, clarity, *bhava* and easy flow. Sri Semmangudi's *kalpanaswara-s* would never leave the listener weary. His lengthy fast tempo *swara-s* without even one elongated note (*deergha swara*) is unparalleled and it would be no exaggeration to state that Semmangudi is the only maestro to achieve this … Semmangudi always feels that *swara* singing should not be a mere rhythmic exercise which will tend to rob the music of *bhāva*. (V. Subrahmaniam, 2001b)

Semmangudi's repertoire probably consisted of some 800 compositions. He has sung *varnams* in his concerts on a few occasions but generally chooses to commence with a krithi in *Mayamālavagowla* or a Ganapathi *krithi*. Some of his favourite rāga-s included *Kalyāni, Kāpi, Sri Ranjani, Kāmbhoji* and *Kharaharapriya*. His renditions of *Amba Kamākshi (Bhairavi), Marubalka (Sri Ranjani), Kshinamai (Mukhāri), Chetasree (Dwijawanti), Biranabrova (Kālyāni), Chakkani Rāja* and *Rāma Nee Samānamevaru* (both *Kharaharapriya*) are memorable. Towards the end of his concert one would eagerly await to hear his emotion-filled *rāgamalika viruthams*, the *Kāpi jāvali, Parlannamāta* and Sivan's *Sharavanabhava (Shanmukhapriya)*.

His brilliant exposition of *Kharaharapriya* rāga led people to refer to him as 'Kharaharapriya Srinivasa Iyer'. A 1933 concert review sums up his music in the words 'dignity' and 'depth', facets that forever reign in his music. He held the view that *rāga ālāpana* should be taught by listening and learning compositions. According to a senior disciple, Semmangudi was:

> .. against teaching *rāga ālāpana* to students by singing phrase after phrase and asking them to repeat them, as if making them learn it by heart. According to him, the students should listen to *rāga ālāpana-s* by the *guru* and the other stalwarts at concerts and absorb the concepts, which they should later assimilate and bring out on their own. The more kritis a student learns in a *rāga*, the wider his perspective, as each piece projects a different facet of the *rāga*. (V. Subrahmaniam, 2001b)

In his later years, Semmangudi was highly sought after to inaugurate music festivals and functions. His humorous yet kind words in Tamil also pleased the audience and the organisers. It is believed with his blessings, the event was sure to be a success.

Semmangudi left this world on 31 October 2003, aged ninety-five, survived by his three sons and two daughters. The Carnatic music that we hear today has been greatly influenced by his music and his style. It is fitting that this tribute concludes with some advice from the *pitāmaha*:

> My advice to youngsters, especially male vocalists, is that you should come out and sing only after your voice matures. These days, young children are brought to the stage even before their voice breaks. It may be nice to hear children sing, but it is best to wait till the voice matures. There is today a lack of devotion. Musicians should be charged with devotion. There should be bhakti towards music. That would liven music and ensure that it endures. (Semmangudi Srinivasa Iyer in Krishnakumar and Ravikiran, 1998)

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Note: This article first appeared in *Pallavi's* T. N. Krishnan concert souvenier brochure. It was released on the Internet on the occasion of Sri Srinivasa Iyer's 89th birthday and was updated in the birth centenary year of Semmangudi Srinivasa Iyer in 2008.

Family

At a very young age, he was married to Thayyu ammal. Thayyu ammal, he always acknowledged, was a pivotal factor in the success of his career. The entire family was run with stream line precision by Thayyu ammal, when he had to frequently travel for concerts and also spend most of his time involved in music.

Sons – Swaminathan, Gopalaswamy, Radhakrishnan
Daughters – Shantha, Dharma.
Grand Children – Jayaraman, Hariharan, Sreeraman, Lakshmanan, Yoga, Bala, Padma, Anandhi, Sankar, Jayashree, Srinivas, Vivekanandan, Vidya, Jagannath

Glorious Career

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Honours

Considered to be the "Sageetha Pitamaha (Grand Sire/Grandfather) of modern Carnatic Music", he was affectionately called "Semmangudi Maama" (Semmangudi Uncle) by his disciples. Besides being the youngest recipient of the Sangeetha Kalanidhi (1947), Semmangudi has received many other awards from the government of India including the second highest and third highest civilian awards - Padma Vibhushan and Padma Bhushan. He was also honoured with Sangeet Natak Academy award (1953), Isai Perarignar from Government of Tamil Nadu and Kalidas Samman from Government of Madhya Pradesh. He was also conferred with an honorary doctorate by the University of Kerala in 1979.

His Accompanists

SSemmangudi was widely renowned for his virtuosity as a concert performer. He was famous for the meticulous planning that he put into every concert, including the choice of krithis, raagas and duration. He was also widely acknowledged as a master of improvisation, particularly in the form of niravals.

Semmangudi was noted for his choice of songs, speed in rendering swarams and his ability to combine choice and speed with Bhakti. Some most memorable concerts over the years had geniuses in accompaniment, including Pudukottai Dakshinamurthy Pillai, Kumbakonam Rajamanickam Pillai, Mysore T Chowdiah, Palghat Mani Iyer, Palani Subramaniam Pillai, Palghat R Raghu, Mavelikkara Velukkutty Nair, Karaikudi Mani, Umayalpuram K. Sivaraman, Lalgudi Jayaraman, Nagercoil S Harihara Iyer, T. N. Krishnan, Nagercoil S.Ganesa Iyer, Trichy Sankaran, Guruvayur Dorai, T S Nandakumar and Vellore G. Ramabhadran.

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Please visit these web links to know MORE:

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Sruti
16 October 1983
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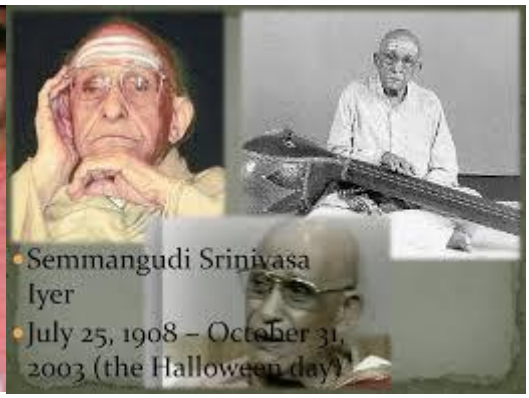
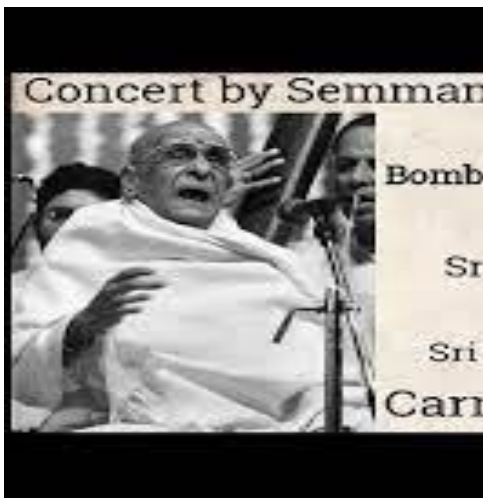
Dr. Semmangudi Srinivasa Iyer
Enriching Karaharapriya

Voleti Venkateswaralu - 1982





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மறைமலையடிகள்

மஹா வைத்தியநாத ஐயர்

Maha Vaidyanatha Iyer[1]

(1844 – 1893)

Introduction

The era immediately following that of the Carnatic Trinity saw several great performing artistes emerging in the field. And among these, Maha Vaidyanatha Sivan [he is often known/called as Sivan] is one of the most frequently written about and perhaps the one performer/composer of the post Tyagaraja era on whom we have a significant amount of authentic information, thanks to two of his biographers – U Ve Swaminatha Iyer and Vasudevanallur Subbiah Bhagavatar.

Born on May 26, 1844, as the third son of Vaiyyacheri Doraiswami (aka Panchanada) Iyer and Arundhati (aka Tayu) Ammal, he was of musical stock for his father was a renowned bhajan singer and his mother was a kinswoman of the Anai-Ayya brothers. A famed singing duo of the times, Sivagangai Periya and Chinna Vaidyanatha Iyers, were his cousins. He, along with his immediate elder sibling Ramaswami, was entrusted to Manambucchavadi Venkatasubba Iyer, a cousin and disciple of Tyagaraja, for his musical tutelage. By the age of seven, he had begun a concert career, in which his elder brother Ramaswami accompanied him. In later life, once he had become a star, this brother, who appears to have stopped singing by then, managed his career in entirety.

The title of "Mahan"

The junior pontif of Kalldakurichi athenam, Sri Subramanya Dikshathar, was a great scholar. The brothers stayed at the athenam for two months. Guru pooja was celebrated in the month of Thai or aswini star. There was to be a concert by Peria and Chinna

Vaithianatha Iyer at this function in the year 1856. Pandara Sannidhi desired that the Vaiyacheri lad should sing with these veterans. Thandavaraya Thambiran was the judge. Veenai Chinnaiya Bagavathar was there. First Periya Vaithianatha Iyer sang followed by Chinna Vaithi. Thandavaraya Thambiran asked whether Chinna Vaithi and Vaiyai Vaithi could be asked to sing together. They were told to point out mistakes, if any, noticed in the singing of one another. Nattai etc gana ragas were ably sung by both. Vaiyai Vaithi noticed a flaw in the singing of chinna Vaithi, the swara prayogam being vargam. Chinnaiya Bagavathar asked chinna Vaithianathan to sing again and accompanied him on the veena. Then it was realised that Vaiyai Vaithi was correect in locating the error. Then Vaiyai Vaithi had to sing separately. Starting from anumandaram, he reached mandrammadimam, tharam and repeated it thrice. The raga he sang was Chakravaham. Vaithi explained it laxanam from sangeetha rathnaharam. He sang "Sugunamule Cheppukondi" of Sri Thyagaraja. The three sang sankarabaranam elaborately and did thanam also. The pallavi sung was "mandahasa vadana hare krishna." Periya Vaithianatha Iyer started it. The young lad's performance was universally acclaimed as the best.

Pandara Sannidhi wanted to bestow a suitable title on the boy. It was decided the title "mahan" would be most appropriate. Ever since, he became Maha Vaidyanathan. In the history of Indian music, he is the only person to be honoured with the title of "mahan". He was then twelve years old.

The Pontif of Thiruvaduthurai asked Maha Vaidyanathan to sing his own thillana in *Kalyani* raga in *Kaanada* raga. The opening lines were "gowri nayaka chitsabanayaka." At the request of Siruvayal Zamindar to sing a rare pallavi, he took up bairavi raga and elaborated it very well. He stopped at the swaras - dha ni dha and used the prayogam - kaishiki nishadham and thrilled the audience. It was novel in those days. The opening words of the pallavi were "sankara sivasankara sadhanandha" in Parithapaekaram thalam - 17 aksharas.

At the age of sixteen, Maha Vaidyanathan had the blessings from Kodahnalur Sundara Swamigal, a great saint of those days. From his upanayanam days, Maha Vaidyanathan was doing Panchakshara japam told to him by his father. Now the Swamigal initiated him into several mantaras, taught him *Chatur Veda Thatparya Sangraham, Siva thatva vivekam, Sudha samhitai*, etc. He taught him the daily pooja *vidhi*.

Before the age of twenty two, Maha Vaidyanathan had given concerts in all the eleven districts of the then Madras Presidency.

Aayilyam Thiruanl, the Maharaja of Travancore, invited the Sivans. Their stay was for two months and they gave twenty concerts. Maha Vaidyanathan was 22 then. In one concert, the palace asthana vidwan Kalyana Krishna Bagavathar could not reproduce the Thodi ragam sung by Vaidyanathan. The Raja gave Vaidyanathan a green silk peethambaram which I have seen in Vaiyaicheri. Vishakam Thirunal, who succeeded Aayilyam Thirunal also invited the Sivans to his court where they gave forty concerts.

72 Mela Ragamalika

In the palace of Sakaram Saheb of Tanjore, there was an ancient marathi manuscript in 72 mela ragamalika composed by the court poet Venkata Rao. The Raja desired that this should be sung. Pattinam Subramanya Aiyar and Namakkal Narasimha Iyengar tried it but in vain. Maha Vaidyanathan set it to music in a week's time and sang it before the Raja. The Raja was very pleased and gave large presents. But Vaidyanathan was not pleased with himself. The whole composition in Sakaram's Court was a mere nara-stuthi. So he reached Thiruvayaru and in the temple precints composed the 72 *melaragamalika* in praise of the presiding deity, Pranatharthiharan.

These 72 ragas were divided into twelve chakras with six ragas in each. It begins in Sri Ragam with the opeining words "pranatharthi hara prabo purare". It is set to adi talam. It begins with Kanakangi and ends with Rasikapriya. Ramaswami Sivan added chitta swarams to this piece. After singing the first mela ragam, the swara amaippu of the second mela raga would follow, and in this fashion the entire swarams were made.

The 72 melaragamalika, the pride of Carnatic music, and the longest single composition, ranking along with Muthuswami Dikshitar's 108 ragatalamalika, is an achievement without parallel in the sphere of musicial composition. This is his magnum opus and has both a lakshna and lakshaya value.

Sakaram Saheb learnt music from Maha Vaidyanathan for some time. The asthana vidwan, Veena Adimurthi Iyer desired Maha Vaidyanathan to sing a pallavi in Laxmisam Talam. Sivan detailed Ananda Bairavi and sang the pallavi with the words "sambo umapathe pahimam".

His religious-mindedness

Maha Vaidyanatha Ayyar was a religious-minded person. The great scholar and Vedantin, Kodaganallur Sundara Swamigal initiated him into Siva Bhakti and Siva Puja. Kodaganallur is a place near Shermadevi in Tiru• nelveli District. Sundara Swamigal was a Vadama Brahmin and a grahastha and he along with his wife lived in Maha Vaidyanatha Ayyar's house and taught him higher philo• sophy.

At the conclusion of his Siva Puja every noon, Maha Vaidyanatha Ayyar invariably sang a hymn from the *Teuaram,* To listen to that *Teoaram* at that time, hundreds of people used to congregate in the street and stand in the hot sun just to feast their ears with the Divine music though for a few minutes.

It was said that Maha Vaidyanatha Ayyar was an upasaka of Uchchishta Ganapati (உச்சிஷ்ட கணபதி).

Just as he was punctilious about the Siva Puja, he was equalJy punctilious about the Sandhya Vandanam - evening prayers. He generally accepted

concert engagements which either finished before evening time or commenced after sun set. But if evening concerts became inevitable, he invariably left the concert hall during sunset for about 15 minutes for performing the Sandhya Vandanam[4]. At its conclusion, he returned back and resumed his concert. During his absence, one disciple of his continued playing the tambura. This is a point to be noted. The playing of the tambura without a break ensured the continuance of the musical atmosphere in the hall.

Maha Vaidyanatha Ayyar once went to Tiruppanandal to fulfil a concert engagement. There he went to see the birth-place of Chandesamara Nayanar. This Nayanar, a Brahmin, was one of the celebrated 63 Saiva Saints. On the way, the axle of the carriage in which he was travelling broke down. He bitterly wept. Spectators thought that he was weeping because of the *bruises* received as a result of the fall. But the fact was, he thought it was a punishment for him and that it was Providentially Ordained that he should make the journey to the place of pilgrimage on foot.

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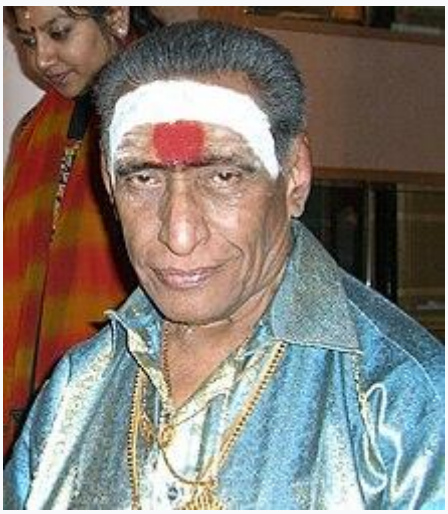
இயல் - 19

குன்னக்குடி வைத்தியநாதன்

குன்னக்குடி

வைத்தியநாதன்

Kunnakudi Vaidyanathan	
	
Vaidyanathan in Kuwait, 2006	
Background information	
Birth name	Vaidyanthan Ramaswamy Shastri
Born	2 March 1935 Kundrakudi, Madras Presidency, British India
Died	8 September 2008 (aged 73) Madras, Tamil Nadu, India
Occupation(s)	• Carnatic musician • Music producer • Film producer • Film director • Actor
Instrument(s)	Carnatic Violin
Honours	• Padma Shri (2005)

Introduction

Kunnakudi Vaidyanathan was born to Sri Ramaswamy Sastri and Smt Meenakshi at Kunnakudi, a temple town of Lord Murugan in Tamil Nadu. His father was a learned scholar in Sanskrit and Tamil and a brilliant composer and proponent of Carnatic Music and Kathakalakshepam. Kunnakudi Vaidyanathan started learning South Indian Classical Music from his father at a very young age, whom he considered his guru. Kunnakudi Vaidyanathan's father also taught him verses from Hindu Vedic scriptures.

Kunnakudi, as he was famously referred to, was a popular artist in both classical Carnatic music and film music category. He enjoyed doing new experiments with the instrument, which you can witness in Kunnakudi Vaidyanathan songs. The Violin was his forte. Known for his sleight and subtlety in handling the Violin, his music was for the music experts and the general masses. His style of playing the instrument reflected his many moods and his audience, whom he also knew how to please. Listen to Kunnakudi Vaidyanathan songs exclusively on Saregama.

Some of the Kunnakudi Vaidyanathan songs to add to your playlist are- Agathiyar, the albums Amman Isai Malar, Cine Divine Jewels on Veena, Divine Collections, and Hits of MK Thyagaraja on Violin, Kankatchi, and many more. Make sure to listen and download these songs from Saragema.

The way he handled the high and low notes of the instrument was tremendous and equally effortless.

Professional Career

The violin was his forte. He was known for his dexterity and subtlety in handling the violin, he catered not only to the music scholar but also to the layman. His play reflected his own different moods and the demands of his audience with whom he established and enjoyed a good rapport. He dwelled with ease and competence in the high as well as the low octaves.

At the age of 12, he accompanied great stalwarts like Ariyakudi Ramanuja Iyengar, Semmangudi Srinivasa Iyer and Maharajapuram Santhanam in concerts. He also performed with Nadaswaram vidwans like T.N.Rajarathinam Pillai and Thiruvenkadu Subramania Pillai.

He stopped accompanying vocal artistes in 1976 to concentrate more on solo concerts. He was famous for his fingering techniques on the violin. His interest in new attempts and innovations led him to work with veteran Thavil Vidwan Valayapathi AR Subramaniam.They performed over 3,000 shows together. Vaidyanathan had deep faith in the therapeutic merits of music.

Discography

He also made a significant contribution to Tamil devotional music. A. P. Nagarajan giving him his first break in the movie *Vaa Raja Vaa*. He had several hits such as *Agathiyar* in which "Sirkazhi govindarajan" Acted as Agathiyar. And *Raja Raja Chozhan*, for which he scored music, were also phenomenal hits.[1]

Vaidyanathan made a special appearance in the 2005 Tamil movie Anniyan directed by Shankar, on the Tyagaraja Aradhana festival sequence for the song *Iyengaaru Veetu* which is a recreation of the real festival. He had guest appearances in many other films.

He tried his hand at film production with a feature film in Tamil *Thodi Ragam*, with T. N. Seshagopalan in the lead, which failed to enthuse the audience.

Year	Film	Language	Notes
1969	Vaa Raja Vaa	Tamil	Debut Film
1970	Thirumalai Thenkumari	Tamil	
	Namma Veettu Deivam	Tamil	
1971	Kankaatchi	Tamil	
1972	Agathiyar	Tamil	
	Vazhaiyadi Vazhai	Tamil	
	Dheivam	Tamil	
	Annai Abirami	Tamil	
1973	Rajaraja Cholan	Tamil	
	Thirumalai Deivam	Tamil	
	Karaikkal Ammaiyar	Tamil	
1974	Sisupalan	Tamil	

Year	Film	Language	Notes
	Gumasthavin Magal	Tamil	
1975	Manidhanum Dheivamagalam	Tamil	
	Melnaattu Marumagal	Tamil	
1977	Navarathinam	Tamil	
1979	Kandhar Alangaram	Tamil	
1982	Raga Bandhangal	Tamil	
1983	Thodi Ragam	Tamil	Also, Producer
1990	Ula Vantha Nila	Tamil	Produced & Directed

Awards

- "Padma Shri" title by the Indian government,
- Kalaimamani_
- Sangeet Natak Akademi Award by the Sangeet Natak Akademi in 1993
- *Karnataka* Isaignani *award*
- *Sangeetha Kalasikhamani* award given by "The Indian Fine Arts Society"
- Tamil Nadu State Film Award for Best Music Director for the film Thirumalai Thenkumari in 1970.
- Tamil Nadu State Film Honorary Award - Raja Sando Award in 2000.

Legacy

Vaidyanathan, had a long association with the All India Radio. An able administrator, Vaidyanathan served as Secretary of the Tamil Nadu *Iyal Isai Nadaga Mandram*. As the Secretary of *Thyagabrahma Sabha*, Thiruvaiyaru in Thanjavur district, he conducted the Tyagaraja Aradhana for several years. He also served as president of the Raga Research Centre.

Please visit these web link to know more about him:

https://en.wikipedia.org/wiki/Kunnakudi_Vaidyanathan

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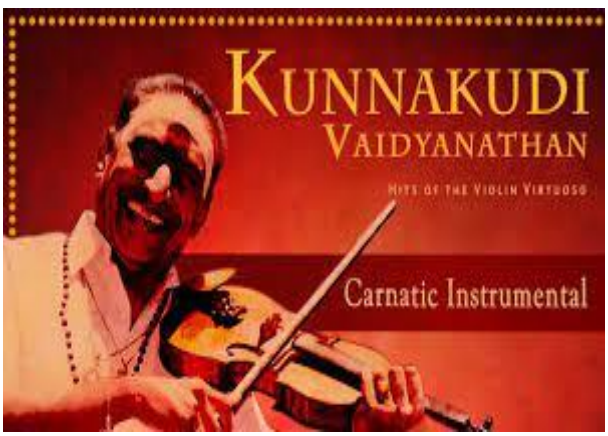

CARNATIC
VIOLIN MUSIC
INSTRUMENTAL
JUKEBOX
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& VALAYAPATTI

An Essential Collection
Kunnakudi
Vaidyanathan
– Violin
JUKE BOX

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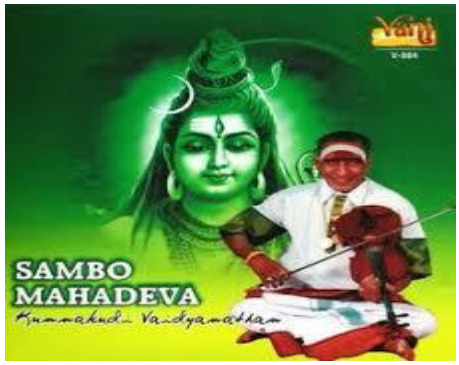
Kunnakudi Vaidyanathan
Violin
Kapaali

KAVIRAJA PANCHARATHNAM
Audio jukebox
Bhavamulona
Suddhadhanyasi
Adi
Kunnakudi Vaidyanathan


SAMBO
MAHADEVA

இயல் - 20

கன்யாகுமரி

Kanyakumari becomes the first lady violinist
to receive the prestigious Sangita Kalanidhi

அவசரல

கன்யாகுமாரி

Avasarala Kanyakumari

A. Kanyakumari	
Violinist A. Kanyakumari	
Background information	
Origin	Vijayanagaram, Andhra Pradesh
Genres	Carnatic music
Instruments	Violin

Introduction

Kanyakumari is a native of Vijayanagaram, Andhra Pradesh and has been living in Chennai for more than 4 decades.She belongs to a family of musicians. Listening to her sparkling brighas and intricate sangatis while she had just started to tread her musical journey, the respected music critic

Subbudu compared her music to the ever-glittering diamond stud in the nose ring of the goddess Kanyakumari. Ever since she has received innumerable accolades and praise from audiences worldwide and discerning critics for her innovation, accompaniment and solo performances while at the same time strictly adhering to the Carnatic music tradition. Kanyakumari is an accompanist, soloist, teacher, innovator, composer and organiser.

Delicate, bright-eyed, and ever-smiling, Avasarala Kanyakumari more popularly known as A. Kanyakumari, is synonymous with the violin. Clad in saffron and wearing numerous strands of rudraksha beads enhanced with pendants of various Hindu gods, aro under neck, an uninitiated onlooker can easily mistake her for a sanyasin.

In a way she is, for her agenda in life is to worship God and music. "The Lord of the Seven Hills is our family deity and I keep visiting the shrine regularly. As a child I would spend most of my free time at the temple near our home in Vijayanagaram, Andhra Pradesh, where my father was employed in the police department," says Kanya tracing her roots.

She sharpened her style after she attracted the attention of the late Sangita Kalanidhi M.L.Vasanthakumari, who had her as her accompanist for most of her life. Kanyakumari went to all places and shared the glory of M.L.V with her own accomplishment.

Some Features

Her extensive experience spanning more than 4 decades combined with a sharp acumen and fine sense of creativity has earned her a distinct place.She has evolved her own style of melodious playing and silken bowing which closely resembles vocal music rhapsodising audiences all over.

She has many successful creative innovations to her credit. "Vadya Lahari" her brain child is a new combo of the violin, veena and Nadaswaram. "Tristhayi sangamam" Confluence of 3 violins playing in different octaves portraying a special dimension. "Carnatic Music Ensembles" of 25, 50, 75 and 100 violins as well as 100 instrument ensemble commemorating the millennium A music piece "100 ragamalika swarams" which exposes her dexterity in bringing out the raga swaroopam in just one avarthana each. 29 hours nonstop marathon performance.

She has dedicated her life to music and is grateful to the Almighty, gurus, parents, students, sabhas, critics and rasikas for their continued support.

She is a dedicated teacher and has taught numerous students in India and abroad, many of whom are very popular artists. She teaches without a price tag and generously encourages students to participate in full measure. She has also released Violin Lessons Tutorial VCD's for students who do not have access to learn directly from a guru.

Honours & Awards

- *Padma Shri* by Government of India (2015)
- Sangita Kalanidhi from the Music Academy, Chennai (2016)
- *Kalaimamani* from Govt. of Tamil Nadu[
- *Ugadi Puraskar* from Govt. of Andhra Pradesh
- *Top Rank* by A.I.R
- *Honorary citizenship* of the state of Maryland, U.S
- *TTK Award* from the Music Academy, Chennai
- *Asthana Viidushi* of Sringeri Sarada Peetam, Ahobila Mutt and Avadhoota Peetam
- *"Saptagiri sangeetha vidwanmani* from Sri Tyagaraja Festival Committee of Tirupathi.
- *Dhanurveena Praveena*, a title bestowed on her by M.S. Subbulakshmi, commemorating Kanyakumari's 25 years in concerts
- *Sangeeta Kala Nipuna*, from the Mylapore Fine Arts Club, 2002
- Sangeet Natak Akademi Award, 2003
- Sangeetha Chudamani Award from Krishna Gana Sabha, 2012

She was selected for Limca Book of Records 2004 for her various achievements in music as a versatile woman violinist

(☺)(☺)(☺)(☺)(☺)

Please visit these web links to know MORE

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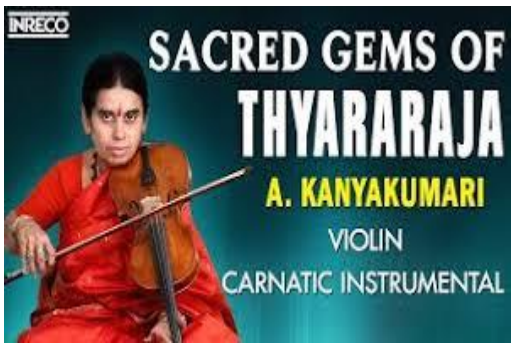
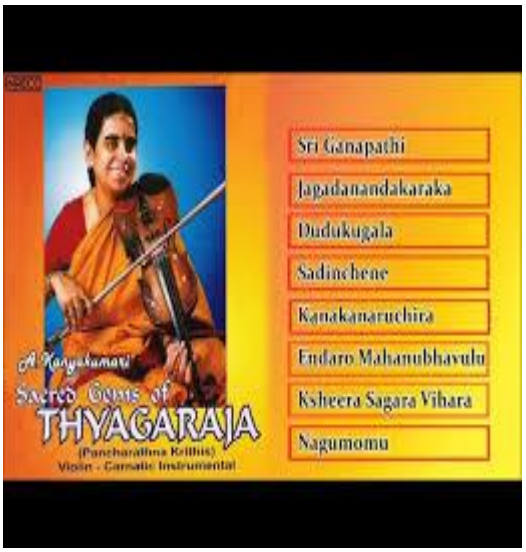
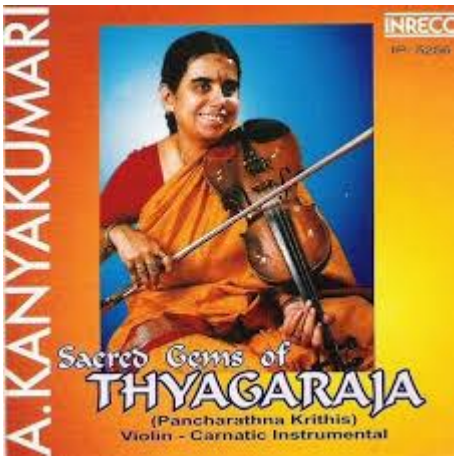



A.Kanyakumari
Sacred Gems of
THYAGARAJA
(Pancharathna Krithis)
Violin - Carnatic Instrumental
Sri Ganapathi
Jagadanandakaraka
Dudukugala
Sadinchene
Kanakanaruchira
Endaro Mahanubhavulu
Ksheera Sagara Vihara
Nagumomu

MRT
music
Violin
Dasara Padagalu
A.KANYAKUMARI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Sacred Gems of
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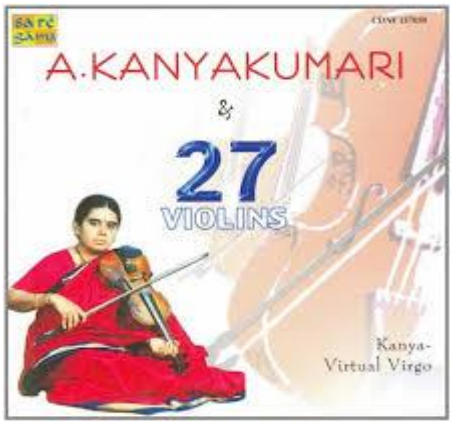
(Pancharathna Krithis)
Violin - Carnatic Instrumental


A.KANYAKUMARI
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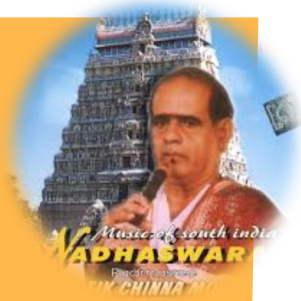
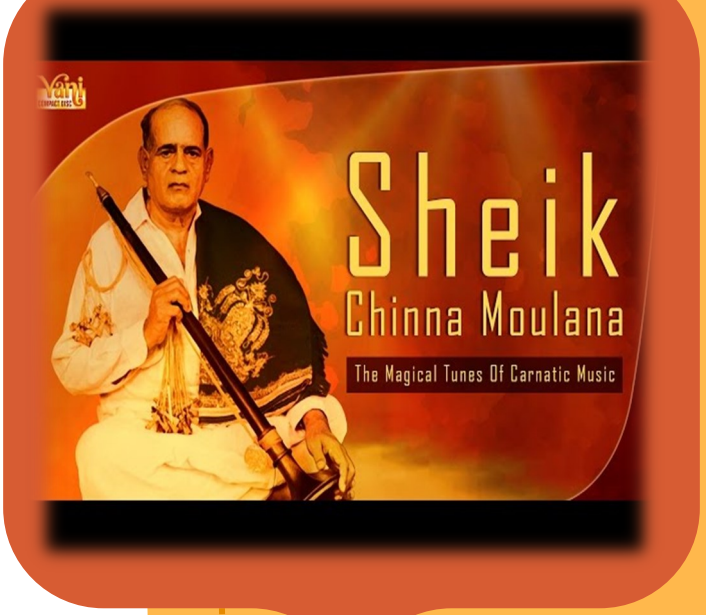
27
VIOLINS
Kanya-
Virtual Virgo

SRI THIAGARAJA SANGEETHA VIDWATH SAMAJAM

இயல் - 21





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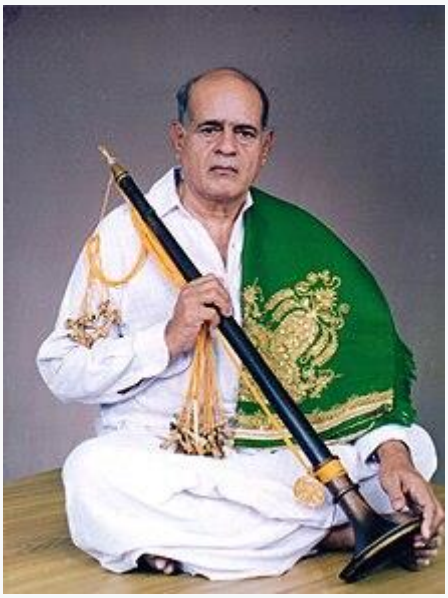
ஷேக் சின்ன மௌலானா

Dr. Sheik Chinna Moulana



Background information	
Born	Karavadi, Prakasham, Andhra Pradesh
Genres	Carnatic Music
Occupations	Musician
Instruments	Nadhaswaram
Years active	1924–1999
Website	kasimbabu.org

Introduction

Sheik Chinna Moulana popularly known as Sheik was a legendary Nadhaswaram Player in the Carnatic tradition. He achieved high position

through his outstanding control over the instrument, rendering the Krities in the Gayaki style and for his extraordinary style of Raga Alapana.

Sheik Chinna Moulana hails from a family of Music (Nadhaswaram Players). The ancient and traditional art of Nadhaswaram playing had been preserved and fostered by the ancestors of Sheik Chinna Moulana, for the past 300 years.

Sheik Chinna Moulana was born in Karavadi Village, Prakasam District, Andhra Pradesh. Even at very early age he achieved proficiency in Nadhaswaram, first under the tutorship of his father Sheik Kasim Sahib and later under Sheik Adam Sahib, a renowned Nadhaswaram player of Chilakaluripeta, Andhra Pradesh.

Recognizing the importance and the role of "Thanjavur Bhaani" (style of playing) he very much wanted to get trained in this. With this in view, he was under the tutelage of M/s. Rajam and Duraikannu brothers of Nachiarkovil (Thanjavur District – Tamilnandu) for some years.

Chinna Moulana was a childhood admirer of T.N. Rajarathnam Pillai, and observed Rajarathinam Pillai as his Maanasika Guru. Chinna Moulana closely observed the style of Rajarathinam Pillai from the early age itself and adapted Rajarathinam Pillai's playing techniques in his own playing style. Sheik Chinna Moulana gave is first performance in 60s in Tamil Nadu, India and quickly gained renown.

Tradition

Sheik Chinna Moulana hails from a family of music (nadhaswaram players). The ancient and traditional art of nadhaswaram playing had been preserved and fostered by the ancestors of Sheik Chinna Moulana, for the past 300 years. Following is list of the doyens who contributed to Chinna Moulana's tradition.

1. Vidhwan Adam Sahib – known for his expertise in the "Ragha – Devagandhari".

2. Vidhwan RasavAripalem Kasim sahib – deeply learned and could answer any doubts on music.

3. Kommur Pitcha sahib – enriched the art of Nadhaswaram.

4. Vidhwan Chinna Moula Sahib and Pedda Moula Sahib brothers- Chinna Moula was well versed in Sanskrit epics like Ramayanam and Amaram and could expound these epics in Telugu.

5. The Kommur brothers Pentu Sahib and Silar sahib – were called geniuses for the raghas Kalyani, Bilahari & Kedharagowla.

6. Chinna Peeru Sahib and Peddha Peeru Sahib Brothers – were famous for their proficiency in the Raghas Saveri and Abheri. Chinna Peeru was honoured with the title 'Nadha Brahma".

7. Sheik Adam sahib of Chilakaluripeta – Guru of Dr.Sheik Chinna Moulana – acclaimed fame for his Ragha Alapana.

8. Sheik Madar Sahib – Sheik Kasim Sahib Pair – were also geniuses. Madar Sahib was Chinn Moulan's Uncle and Kasim sahib was Chinna Moulana's father.

Srirangam and His Philosophy

He moved to Srirangam in 1964 to be closer to violinist Ramanathapuram Ganesa Pillai who had helped finance his concerts substantially. Though (courtesy his religion) he did face initial resistance by some local musicians, many others witnessed his skill and devotion.

Sheikh Shaib founded the Sarada Nagaswara Sangeeta Ashram in Srirangam, where he would spend his evenings teaching and his mornings learning and memorizing new songs.

To him music was the true religion. Though a practicing Muslim, he always felt that he was protected by the grace of Lord Ranganathaswamy and would often state that Rama was his *istha deva*. Armed with this belief, he soon became a renowned *nadhaswaram* musician. He carved a niche for himself within a primarily Hindu cultural sphere by becoming the Asthana Vidhwan of both Tirupati and Srirangam Devasthanams. Through all this he maintained one *thavil* partner for nearly 30 years—that was Valangaiman A Shanmugasundaram Pillai.

Moulana was a perfectionist. He sought mastery over the Sahitya of every Kriti and is even credited for inventing a new fingering technique for playing the *nadhaswaram*. The method which was developed by accident is the same technique that is being followed by his grandson- Kasim.

Dr Sheik Chinna Moulana was appointed as a state artist by the Tamil Nadu government. He was an Hon. Professor at the Raja's Government Music College of Thiruvaiyaru. He travelled all across Europe (particularly France and Germany) where he gave numerous performances. He is said to have performed in Sri Lanka, the Soviet Union and in the UAE as well. In New York's Vasser college he was awarded the title "Nadhaswara Acharya".

He was awarded India's fourth highest civilian award in 1977. On 1 January 1999, at his last concert he was honoured with the Madras Music Academy's Sangeetha Kalanidhi. Aged 75, after a period of brief illness he left for the heavenly abode on 13 April 1999.

Awards & Titles

- **"Mangala Vadhya Visaradha"**- at Kumbakonam in 1964
- **"Kalaimamani"**- Govt. of Tamil Nadu in 1976
- **"Padmasri"**- Govt. of India in 1977
- **"Central Sangeet Natak Academy award"** – in 1977
- **"Ganakala Prapooma"**- Andhra Pradesh Sangeet Natak Academy in 1980
- **"Gandharva Kalanidhi"** – at Rajamundry(A.P)" in 1981
- **"Madhura Kala Praveena"** – Sadhguru Sangeetha Samajam, Madurai
- **"Nadhaswara Kalanidhi"** – Saraswathy Kala Samithy, Machilipatnam, Andhra Pradesh, in 1984
- **"Sapthagiri Vidhwanmani"**- Thyagaraja Festival Committee, Tirupati –1984
- **"Akhila Bharatha Nadhaswara Eka Chakradhipathi"** – Sri Jambukeshwar Dewasthanam, Trichy, in 1985
- **"Hon. Degree of Doctorate"** – Andhra University, Visakhapatnam in 1985
- **"Honour by Telugu University"**- at Hyderabad in 1987
- **"Award of Senior Fellowship"** – Govt. of India in 1988
- **"Sangeetha Vidhwanmani"** – Thyagaraja kala Samithy, Vijayawada – 1988
- **"Emeritus Fellowship"** – Awarded by the Govt. of India in 1993
- **"Bridhu"** awarded by H.H. Shri Jagadguru Srimad Bharathi Teertha Mahaswamy at Shringeri in 1993. Also appointed as the **Asthana Vidhwan of Shringeri mutt**
- **"Sangeetha Kala Nipuna"** – Mylapore Fine Arts Club, Madras on 11 December 1993 conferred by Shri. R. Venkatraman, President of India
- **"Isai Peraringar"** – Tamil Isai Sangam, Madras – conferred by Chief Minister of Tamil Nadu Dr. J. Jayalalitha on 21 December 1993

- **"Sangeetha Rathna Mysore T. Chowdaiah National Award"** – Conferred by Shri. K.R. Narayanan, Vice- President of India, at the academy of music, Bangalore on 4 March 1995.
- **"Award of Rajarathna"** – Muthamizh Peravai, Madras on 1 December 1995, conferred by Sri. M.Karunanidhi, Chief Minister of Tamil Nadu
- **"Sangeetha Kalanidhi"** – conferred by Music Academy, Chennai on 1 January 1999.

Career & Performance

Sheik Chinna Moulana gave his first performance in 60s in Tamil Nadu, India and quickly gained renown.

Sheik Chinna Moulana was an ardent devotee of Lord Ranganatha, which led him to reside in the pilgrim city of Srirangam.

He performed at the Third International Asian Trade Fair, New Delhi in the year 1972. He had also given performance at Red Fort, New Delhi during February 1973 at the invitation of Government of India on the occasion of the 25th Anniversary celebrations of India's Independence.

He has give performances widely both in India and abroad. He had visited Sri Lanka many times. He went to the United States and Canada in 1973 under the east–west exchange program. There he was awarded the title of **"Nadhaswara Acharya"** by Vassar College, New York. He visited Hong Kong in 1982 as an Indian Cultural delegate to the 7th Asian Arts Festival. He visited Soviet Union in 1987 during Sept. /Oct. to give concerts in the Festival of India there. He went to Germany in 1991 during September to give his inaugural concerts in the festival of India in Germany. He travelled all over Germany and gave concerts. He visited France too in 1991. He visited Finland in 1996 and performed in the International Music Festival there. He visited U.A.E in Sept. 1997 and took part in the Golden Jubilee Celebrations of India's Independence held in U.A.E.

He has give performances at many important centres. A few are (i) Tansen Festival- Gwalior.(i) SAARC Festival (iii) Teenmurthy Bhavan, New Delhi and so on. He gave a number of lecture demonstrations on Nadhaswaram music, both in home and abroad. He was appointed as the "State Artist" of Tamil Nadu by the Govt. of Tamil Nadu.

He was a **Hon. Professor in the Raja's Government Music College** of Thiruvaiyaru, Thanjavur District, Tamil Nadu.

Please visit these web links to know MORE about him

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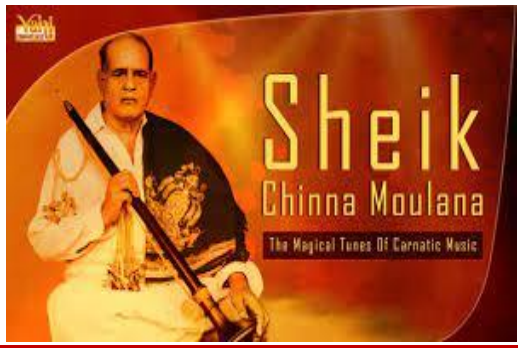

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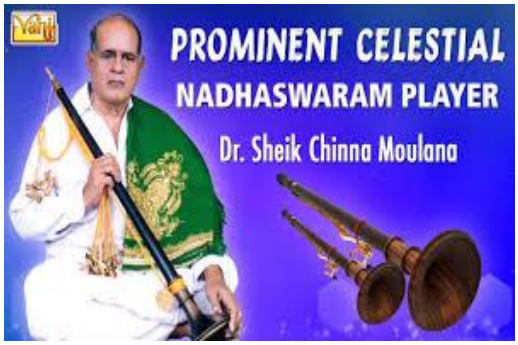
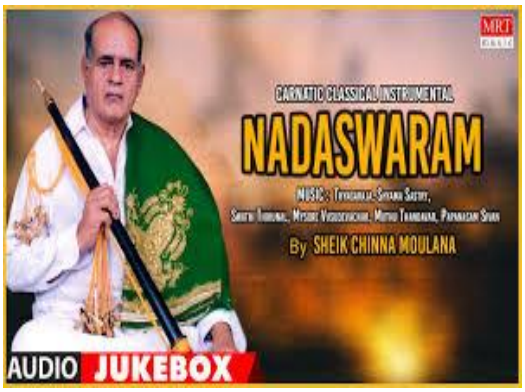

PROMINENT CELESTIAL
NADHASWARAM PLAYER
Dr. Sheik Chinna Moulana


CARNATIC CLASSICAL INSTRUMENTAL
NADASWARAM
By SHEIK CHINNA MOULANA
AUDIO JUKEBOX

PRESENT
GEETA RATNA

Sheik Chinna Moulana
The Magical Tunes Of Carnatic Music
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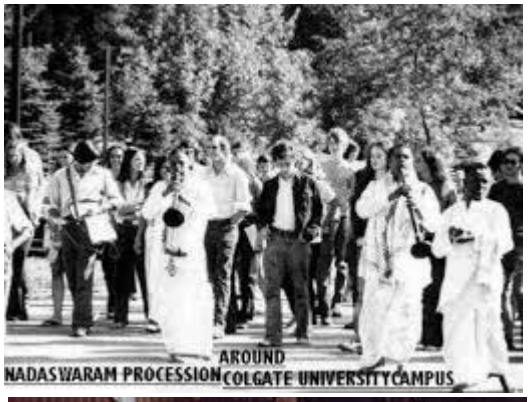
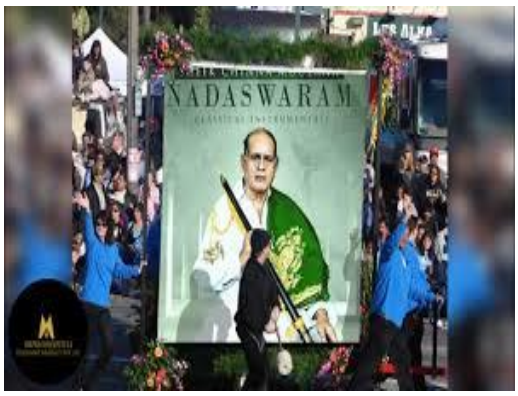
Raghuvamsa
Chakkani Raja
Chinnanchiru Kiliye
Sadhinchane
Yochana
Sri Varalakshmi
Bantureethi
Mamava Pattabhi
Hecherika

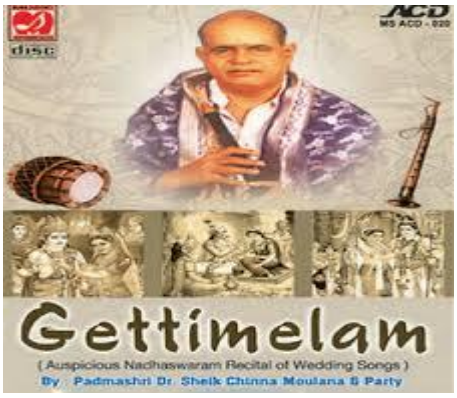

NADASWARAM PROCESSION
AROUND
COLGATE UNIVERSITY CAMPUS

TAMIL ISAI
AWARD


NADASWARAM

Celestial NADASWARAM
- Dr. Sheik Chinna Moulana
Pranamamyaham
Maamava Sada Varade
Bantu Reethi
Vinatha Suta
Swara Raga
Narayana
Thamarai Pootha
Pibare Ramarasam
HD

SEETHA KALYANAM
Auspicious Nadaswaram Recitals Of Wedding Songs
CARNATIC CLASSICAL INSTRUMENTAL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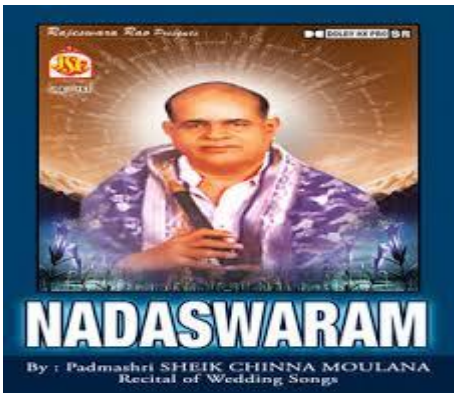
Gettimelam
(Auspicious Nadhaswaram Recital of Wedding Songs)
By : Padmashri Dr. Sheik Chinna Moulana & Party


NADASWARAM
By : Padmashri SHEIK CHINNA MOULANA
Recital of Wedding Songs

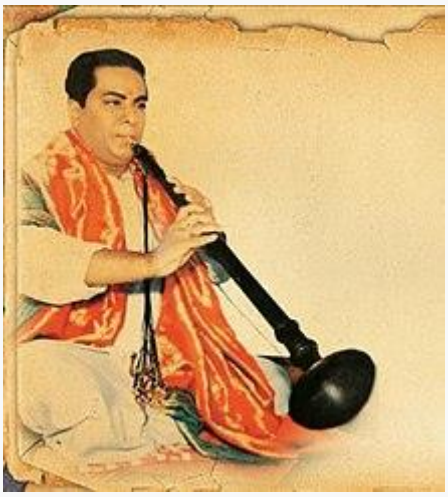
அயல் - 22

தமிழ்த்தேசியத் தலைவர்களுடன்

காருக்குரிச்சி

அருணாசலம்

Karukurichi P. Arunachalam



Background information	
Birth name	Arunachalam
Also known as	Karukurichiyar
Born	26 April 1921 Karukurichi
Died	6 April 1964 (aged 43) Palayamkottai
Genres	Carnatic music
Occupation(s)	Nadaswaram performer
Instrument(s)	Nadaswaram
Years active	15

Relatives E.V.Saroja ,T. R. Ramanna,M.K.Radha,Rajaji,T. D. Kusalakumari

Introduction

Arunachalam was born in 1921 to Palavesam and Chellammal. Arunachalam's father, who was allegedly impressed by the fame and prestige enjoyed by musicians, especially nadaswaram players, wanted to become a nadaswaram player himself. Another account says he was inspired by the virtuosity of the nadaswaram player Koorainadu Natesa Pillai. Though Arunachalam's father trained for several years, he was not successful.

Arunachalam's father taught him to play the nadaswaram. Arunachalam trained further on the nadaswaram under Kattumalli Subbiah and Vilathikulam Swamigal, and under Kalakkad Subbiah Bhagavatar and Kalakkad Ramanarayana Bhagavatar for vocal music.

Arunachalam's break came when he not only had the opportunity to meet Pillai, but also accompanied him on stage when one of Pillai's deputies, Natarajasundaram Pillai, fell ill just before a concert. Impressed with Arunachalam's talent and love for the art, Pillai embraced Arunachalam as his full-time student (Gurukulavasam). Arunachalam honed his skills under the guru over the years and established a name for himself.[2]

Arunachalam quickly became a much sought after artist. Arunachalam's fame soared when he played for the Tamil movie *Konjum Salangai*, in which the hero is a nadaswaram player. The song "Singaravelane Deva" was a hit and often played at local events. Though he did not continue acting, his career as a musician flourished. E.V.Saroja ,T. R. Ramanna, M.K.Radha,Rajaji, T. D. Kusalakumari were very close relatives of him.

Some Tributes

[a] A Meteor among Nagaswaram Stars

A. PITCHIAH

Nagaswara vidwan Karukurichi P. Arunachalam passed away in 1964 at the age of 43. Even during his short lifespan he had achieved great fame as a musical heir to his guru T.N. Rajarathnam (TNR).

In his series *Karnataka Isai Vendargal* in the Tamil weekly *Kungumam*, the late music critic Subbudu, placed nagaswara vidwan Karukurichi Arunachalam high in his list of leading Carnatic musicians, very close to his mentor T.N. Rajarathnam Pillai. Asserting that Karukurichi would have made history had he lived longer, he placed him in the genius class, along with TNR, MLV, S.G. Kittappa and M.K. Tyagaraja Bhagavatar. T.N.

Seshagopalan has said that he never missed a Karukurichi concert in and around Madurai during his early days. Violinist M. Chandrasekharan has spoken of Karukurichi's impact on his raga alapana. Clarionet vidwan A.K.C. Natarajan – a Sangita Kalanidhi like Seshagopalan and Chandrasekharan – refers to the special *viraladi* or fingering technique of Karukurichi. According to him, Karukurichi never had to strain himself to bring about the special melodic effects he created. He attributes it to *Tamraparani tanneer*, the water of the river that flows through Karuckurichi's adopted district.

[b] Few interesting observations I have below:
SHANKAR KRISH

- Like so many other artists, he has his favorites which he plays frequently
- Compositions are simply a means for his improvisation on the alapana or swaraprastara; there are few others who follow this model, but the Nadaswaram players pretty much follow this model.
- He has phenomenal breath control and stamina in playing not only long concerts, but also long passages (you can clearly hear is breath intake).
- He must have been a great fan movies, not just tamil, as can be seen in a concert where he has played a couple of hindi film songs.
- I am guessing that he was a big fan of GNB (perhaps vice versa too) based on the compositions that he overlaps with GNB repertoire.

Legacy

தமிழகத்தில் மிகவும் புகழ்பெற்று விளங்கியவர் நாதஸ்வரக் கலைஞர் காருக்குறிச்சி அருணாசலம். திருநெல்வேலி மாவட்டத்திலுள்ள காருக்குறிச்சி எனும் ஊரில் 1907-ம் ஆண்டில் இவர் பிறந்தார். தன் தந்தை பலவேசம் தந்த ஊக்கத்தால் இசைத்துறையில் கால்பதித்தார். சுத்தமல்லி சுப்பையாக் கம்பர் என்பவரிடம் நாதஸ்வரமும், களக்காடு சுப்பையா பாகவதரிடம் வாய்ப்பாட்டும் பயிலத்தொடங்கினார் அருணாசலம்.

ஓரளவு கற்று தேர்ந்த பின், சில கச்சேரிகளும் அருணாசலத்துக்குக் கிடைத்தன. நாதஸ்வரத்தில் ஈடிணையற்ற சக்கரவர்த்தியாக விளங்கிய திருவாடுதுறை ராஜரத்தினம் பிள்ளையின் சீடராக இருந்த அருணாச்சலம் நாதஸ்வர இசையில் பலரது மனங்களையும் மயக்கினார். குருநாதரோ ரசிக்கும் அளவுக்கு நிகரற்றவராக ஆனார் அருணாசலம். ராஜரத்தினம் பிள்ளைக்குப் பின்பு, மிக உயர்வான ஸ்தானம் அவருக்குக் கிடைத்தது. பாராட்டுகளும் பட்டங்களும் சன்மானங்களும் வந்து குவிந்தன.

ரசிகர்களுக்குக் காருக்குறிச்சியாரிடம் இருந்த மதிப்புக்கும் அன்புக்கும் ஈடுகூற முடியாது. ஒருமுறை, சென்னைத் தமிழிசைச் சங்கத்தின் இசை விழாவில் நடைபெற்ற அருணாசலத்தின் நாகஸ்வரக் கச்சேரியை

வானொலி நிலையத்தினர் வழக்கத்துக்கு மாறாக நள்ளிரவு 12 மணி வரையிலும் நேரடியாக ஒலிபரப்பிய நிகழ்வும் அரங்கேறியது என்றால், மக்களுக்கு அருணாசலத்தின் இசையின் மீது இருந்த மதிப்பே காரணமாகும். புகழின் உச்சிக்கு சென்றாலும், சிறிதும் கர்வமில்லாமல், எல்லோரிடத்தும் அன்புடனும் பண்புடனும் பழகிவந்தார் அருணாச்சலம்.

அருணாச்சலம், முன்னாள் குடியரசு தலைவர் டாக்டர் ராதாகிருஷ்ணன், முன்னாள் முதல்வர்கள் அண்ணா, காமராஜர், கலைவாணர் என்.எஸ்.கிருஷ்ணன், நடிகர் திலகம் சிவாஜி உள்ளிட்ட பல்வேறு தலைவர்களுடனும், திரைப்பட கலைஞர்களுடனும் தனது திறமையால் நெருங்கிய நட்பு கொண்டிருந்தார்.

தன்னுடைய இன்னிசை எழுப்பும் நாதஸ்வர கலையால் 'கொஞ்சும் சலங்கை' என்ற திரைப்படத்தில் எஸ். ஜானகி பாட அருணாச்சலம் நாகஸ்வரம் வாசித்துள்ள 'சிங்கார வேலனே தேவா' என்ற பாடல் மிகவும் பிரபலமானது. 'அனார்கலி' என்ற இந்திப் படத்தில் லதா மங்கேஷ்கர் ஒரு பாட்டு பாடுவார். அந்தப் பாடலை காருக்குறிச்சி தனது நாகஸ்வரத்தில் இசைத்திருப்பார்.

புகழேணியின் உச்சியை எளிதாகவும் விரைவாகவும் எட்டிப்பிடித்த நாதஸ்வர வித்தகரான காருக்குறிச்சி அருணாசலம் 7.4.1964 அன்று கோவில்பட்டி உள்ள தனது இல்லத்தில் இயற்கையைத் தழுவி, இசை ரசிகர்களுக்குப் பேரிழப்பை உண்டாக்கினார். நாதஸ்வரம் இருக்கின்ற வரையில், இசை இருக்கின்ற வரையில் அவருடைய பெயர் நிலைத்திருக்கும். அப்படிப்பட்ட ஒரு மகா வித்வான் காருக்குறிச்சி அருணாச்சலம்.

Please visit these web links to know MORE!

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காருக்குறிச்சி
அருணாசலம்
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1964
KARUKURICHI
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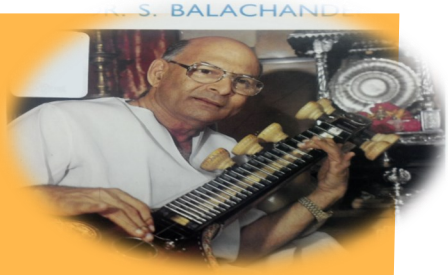
Special cover on Karukurichi Arunachalam released

அலகு - 23

ரவி பாலசந்தர்



சுந்தரம்

பாலசந்தர்

S Balachandar

S. Balachander

Born	Sundaram Balachander 18 January 1927 Mylapore, Madras Presidency, British India
Died	13 April 1990 (aged 63) Bhilai, Chhattisgarh, India
Occupation(s)	Actor, playback singer
Years active	1934 to 1990
Awards	Padma Bhushan

Introduction

S. Balachander was one of southern India's formemost Veena players. He was a child prodigy who taught himself to play the Veena, an

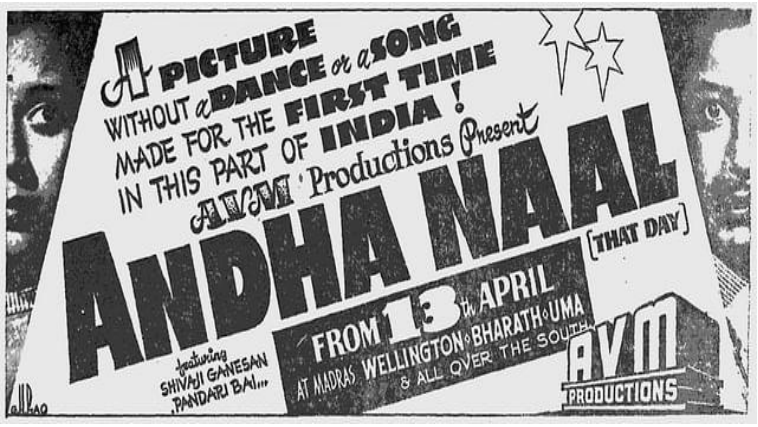
ancient stringed instrument that is sometimes called the Indian lute. He directed several Tamil films, mostly mysteries. Unfortunately, they were commercial failures. His films are vaguely reminiscent of Hollywood's film noir classics. They should be regarded as attempts to get an Indian vernacular audience to appreciate detective fiction. Besides being a film director, Balachander was also a musicologist. An acerbic and combative man, he made enemies of his fellow musicians, notably Balamuralikrishna and Semmangudi Srinivasa Iyer, by disproving their musical claims. Balachander's death in 1990 robbed India of one of its most colourful personalities.

அந்தநாள்

In 1943, the Japanese shelled Madras co-incidentally on a day when it was hit by a cyclone. While flooding happened on one side, speculation was rife that the Japanese bombing had something to do with it! It was locally rumoured that somebody from Madras had handed over the plans of the city and guided the bomber by radio to rupture the reservoirs of Madras. The stories persisted for long, with British censorship doing nothing to dispel it.

Ten years later a film was made by S. Balachandar (also referred to as SB) on the possible traitor and his killing. His film was ironically inspired by the Japanese cinematic genius, Kurosawa.

Andha Naal (That Day) was perhaps the best of Balachandar's cinematic offerings — a 1954 murder mystery starring Sivaji Ganesan.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ANDHA NAAL
[THAT DAY]
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AT MADRAS WELLINGTON • BHARATH • UMA
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featuring SHIVAJI GANESAN PANDARI BAI...
AVM PRODUCTIONS

SB had initially offered it as a play to be aired on the radio but it was rejected and AVM — one of the then top movie moguls in Madras — consented to make it into a film. A shock awaited the producer — who had made his capital selling music records — for the director, Balachander, wanted no songs in the movie!

And this was a time when 20 songs were not too many in a talkie (movie). Moreover, the director had made a name for himself as a musician.

But then, shockers were not a one-way street if you worked for AVM studios. With two-thirds of the movie canned, the producer said he didn't like the hero (Calcutta Vishwanathan) and wanted to drop him.

Sivaji Ganesan, who had been nervous, ill-at-ease and worried before the camera in AVM's Parasakthi (Meyyappan had wanted to replace him halfway then too), was the producer's choice now. With a smaller production house, Balachandar might have dismissed this preposterous proposition.

However, AVM had not become a production house bearing a grandiose title without intervening at every stage in film production. AVM threatened to replace the director as well and a subdued Balachandar edited the chaotic tangle of previously canned film and shot the hero's sequences again.

The story line was from the point of view of the detective and was described with the assistance of recurrent flashbacks as every witness in the narrative portrayed his side of a story.

The movie bombed, for it did not gel with the anticipations of the audience. Not many liked the hero being shot in the first scene. And many went home wondering why the hero died seven or eight times, not getting a grasp on the frequent flashbacks.

Filmography

Year	Film	Language	Actor	Director	Music Director	Singer	Producer	Note
1934	Seetha Kalyanam	Tamil	✓	✗	✗	✗	✗	

1941	Rishyasringar	Tamil	✓	✗	✗	✗	✗	
1941	Kamadhenu	Tamil	✓	✗	✗	✗	✗	Credited as *Master Balachandar*
1942	Aaraichimani	Tamil	✓	✗	✗	✗	✗	
1947	Baktha Thulasidas	Tamil	✗		✓	✗	✗	Music Composer along with Anil Biswas
1948	Idhu Nijama	Tamil	✗	✓	✓	✓		Assistant Director
1948	En Kanavar	Tamil	✓	✓	✓	✓		Editor
1951	Kaithi	Tamil	✓	✓	✓	✓		
1951	Devaki	Tamil	✓	✗	✗	✗	✗	
1951	Rajambal	Tamil	✓		✓			Music Composer along with M. S. Gnanamani
1952	Rani	Tamil	✓	✗	✗	✗	✗	

1953	Inspector	Tamil	✓	✗	✗	✗	✗	
1954	Andha Naal	Tamil		✓				
1954	Penn	Tamil	✓					
1954	Sangham	Telugu	✓					
1955	Koteeswaran	Tamil	✓					
1955	Doctor Savithri	Tamil	✓					
1956	Edi Nijam	Telugu		✓				
1956	Edhu Nijam	Tamil		✓				
1958	Bhoologa Rambai	Tamil		✓				Director along with D. Yoganand upon the demise of K. Ramnoth
1958	Bhooloka Rambha	Telugu		✓				Director along with D. Yoganand u

								pon the demise of K. Ramnoth
1958	Avan Amaran	Tamil		✓				
1959	Maragadham	Tamil	✓					
1962	Avana Ivan	Tamil	✓	✓	✓		✓	
1964	Bommai	Tamil	✓	✓	✓		✓	
1970	Nadu Iravil	Tamil	✓	✓	✓		✓	

Music Career

After his film, *Nadu Iravil* (1966), bombed in the box office — without as much as casting a wistful glance at the filmy path he had walked for 30 years — Balachandar just walked out of the industry. Much later, Balachandar would remark that he could not understand the wants of the audience.

But could such a genius stay static? Definitely not. Cinema's loss was Carnatic music's gain. And his first few performances on stage left no one in doubt as to what would be his future walk in life. The maestro had moved lock stock and barrel into the field that would be the pivot of his life.

The self-taught genius devoted the rest of his life to playing the *veena*. The magnetic quality in his *veena* when his fingers met the metal strings fascinated even those with a dispassionate outlook on music.

Soon, his dexterous fingers made him the foremost *veena virtuoso* in India. So much so, that his past cinematic achievements (or lack of) were almost forgotten by most, except for a few in tinsel town, who remembered that he had acted as a hero with famous heroines such as Vyjayantimala, Madhuri Devi and Anjali Devi.

With an appearance that was wholly statuesque, he seemed to fill the stage and when his imagination was fired, he filled the auditorium with a whirl of new sounds never before emanating from a *veena*.

If ever there was a nonconformist in the field of Carnatic music, it was Balachander — he would appear on stage in a variety of coloured costumes, in gaudy gold, maroon, blue or green, which raised eyebrows initially but soon people got used to it amidst the beauty of his music.

Every concert to him was a creative offering; hence he would not rehearse beforehand or even chart out the playlist ahead.

While most of his accompanists would play without as much as a change in their solemn faces, Balachandar would grin, laugh, cry and even weep at his own music. Sometimes, he would be so shaken at the divine music that he would attribute it to God himself — with a whispered "*andante*" picked up by the mike — and the audience knew the maestro had enjoyed the music as much as they had.

P G Wodehouse defined a genius as 'a man of vast but volatile brain'. There can be no example better than Balachandar. The unwritten rule that controversies had to be left icily alone held no terrors for him.

Awards & Honour

- 1954 – Certificate of Merit for Best Feature Film in Tamil – *Andha Naal*
- 1956 – Certificate of Merit for Best Feature Film in Telugu – *Edi Nijam*
- 1982 – Sangeetha Kalasikhamani, by The Indian Fine Arts Society, Chennai.
- 1982 – Padmabhushan

Please visit these web links to know him MORE

01] https://en.bharatpedia.org/wiki/S._Balachander

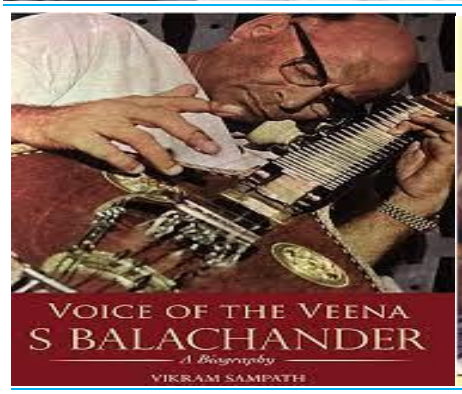
02]https://www.youtube.com/watch?v=JqqIbu1T4JE&ab_channel=%E0%A4%A8%E0%A4%BE%E0%A4%A6%E0%A4%AD%E0%A5%83%E0%A4%99%E0%A5%8D%E0%A4%97N%C4%81dabh%E1%B9%9B%E1%B9%85ga

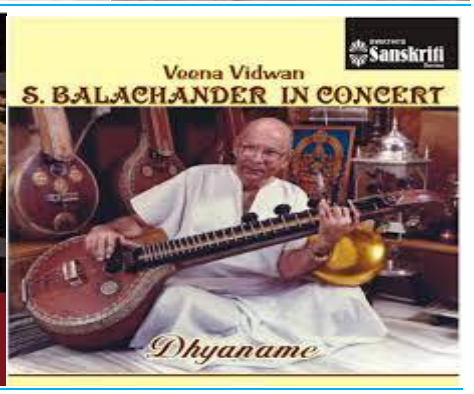
03]https://en.wikipedia.org/wiki/Avana_Ivan!%3F

04]https://www.imdb.com/name/nm0049336/bio/?ref_=nm_ov_bio_sm

05]https://swarajyamag.com/culture/veenai-s-balachandar-a-man-on-song-for-most-of-his-life

06]https://issuu.com/carnaticmusic/docs/vaak_03/s/12162248





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OF THE VEENA
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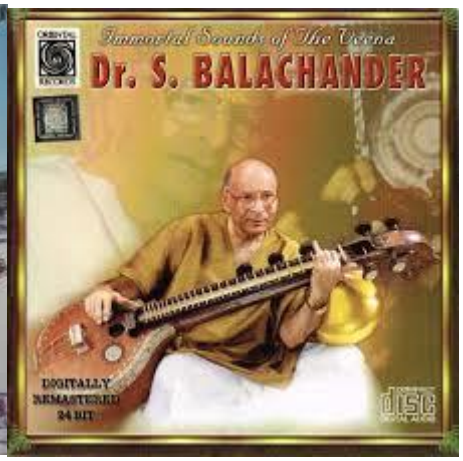
Immortal Sounds of the Veena
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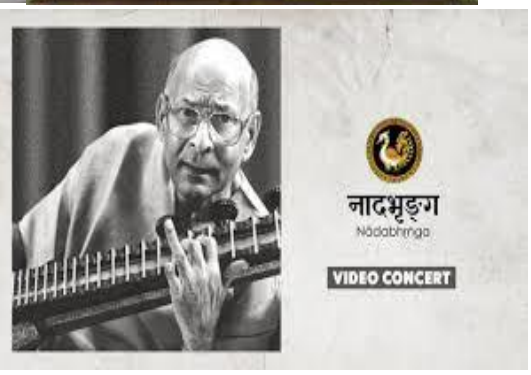
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Vol - 1

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11 AM IST, Mar 20th on YouTube
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– S. Balachander

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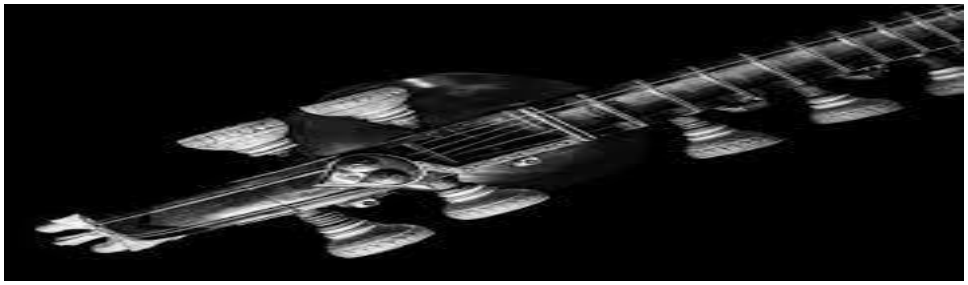

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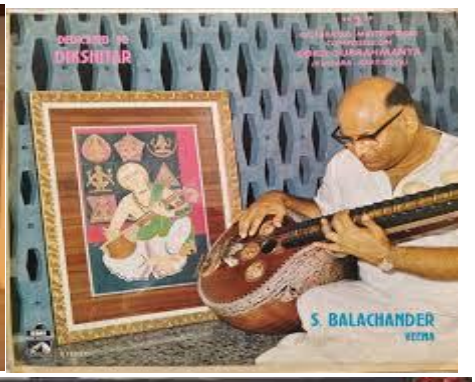
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நடு இரவில்...

அகம் - 24

வீணை தனம்மாள்

வீணை

தனம்மாள்

Veenai Dhanammal	
Veenai Dhanammal, circa mid-1930s	
Background information	
Born	1867 Georgetown, Chennai
Genres	Indian classical music
Occupation(s)	Veenai player
Instrument(s)	Veenai
Years active	1880–1938

Introduction

Veenai Dhanammal was born in George Town, Madras (now Chennai), into a family of professional musicians and dancers. Her grandmother Kamakshi was a reputed dancer, and her mother was a vocalist who trained under

Subbaraya Sastri, the son of Syama Sastri of the Carnatic music composer trinity.

In addition to training by her family members, Dhanammal also learned from Walajapet Balakrishna Das ("Padam Baladas"), a blind musician who was a repository of the padams of Kshetrayya, and Satanur Pancanatha Iyer.

Dhanammal was a highly accomplished Carnatic musician, and the torchbearer of the school of Carnatic music that goes by her name. She was both a vocalist and a performer on the veenai. The prefix "Veenai" in her name is an indicator of her exceptional mastery of that instrument.

"Regarding the veenai as an instrument complete and perfect in itself, she played it without plectrum, and often accompanied by her own singing. Her music is documented in a set of historical recordings. Her personal style, known as the Veenai Dhanammal bani, is still regarded as a yardstick in terms of adherence to traditional values and profoundity of music expression. Musicians, critics and composers attended her private recitals in Chennai.

Her continuing impact is ascribed to the scope of her repertoire, knowledge and refinement. Many songs by leading composers like Narasimhacarlu, Mutialpet Ponnusvami, Tiruvottriyur Tyagayyar, and especially Dharmapuri Subbarayar were composed for, or inspired by, Dhanammal. These compositions, mainly javali and padam, have been preserved, taught, and published by her grandchildren, T. Sankaran, dancer T. Balasaraswati, T. Muktha, T. Brinda, and T. Viswanathan."

Carnatic Postage Stamp Series

Rs. 5 commemorative stamps of Veenai Dhanammal, which was issued on 03 December 2010.

Dhanammal was born in George Town, Chennai into a family of musicians and dancers in 1867. Her great grandmother, grand mother and her own mother were all accomplished musicians in their own right. She learned Veena and vocal music from renowned teachers.

Padas and Jhavalis were her forte. Her career as a musician spanned almost 60 years. Dhanammal shunned performing before large gatherings as she felt that it only disturbed her. However, she had given concerts in a few places for the public such as her performance in 1916 in the All India Music Conference at Baroda, and recitals at the palaces of Mysore and Vizianagaram.

Dhanammal always preferred to give Veena recitals to selective private audiences. Her music has been praised in superlative terms by those privileged to hear her. Her continuing impact was ascribed to the scope of her repertoire, knowledge and refinement. Her heritage, her pre-eminence, her personality, and her life-style evoked reverence and awe.

There is little of her music which has survived, except some gramophone records available to posterity. She passed away on 15 October 1938.

A Grandeur Tribute

She was a teacher, a student, a critic, an admirer of music, a performer of incomparable skill and an ultimate embodiment of classicism. However, the essence of Dhanammal and her music was perhaps most eloquently expressed by the first Sangeetha Kalanidhi, T.V. Subba Rao. The following is an excerpt of a description of Dhanammal and her music by T.V. Subba Rao.

> ***"To analyze her art would be to arrive at the essentials of good music… She was extremely sensitive to the minutest differences of pitch and the scrupulous care with which she tuned her veena was an example to all musicians…There have been vainikas who have exhibited great power and range but few have equaled her in softness and delicateness of touch. The most commendable quality in her was the strict economy in the choice and use of phrases and embellishments …She always presented the core, the very soul of melody, the quintessence of music, like the distilled perfume of a wilderness of flowers. Another characteristic of her art is her fidelity to sampradaya or the classical tradition. Her forte, however, was the skill with which she rendered the sumptuous padams of Kshetragna. In this she had no equal. Her taste for classicism never declined, and her exposition never failed to be regarded as the standard of unquestionable authority. Her presentation of the shahitya was the clearest possible for a musician and one was apt***

to wonder whether she was not more appealing with her voice than with the veena… Her music was the ecstatic outpouring of a heart that felt and a mind that knew true beauty in sense and sound. The normal bent of her mind being more emotional than intellectual, her renderings were full of feeling and passion…Her ideas were subtle; her touch was soft; her shading delicate; her graces elegant; and her play, the crown of refinement. The march of her style was slow, stately, and unbroken. We never felt being hustled along with breathless speed, without pause or relaxation. Aesthetically she was an unbending aristocrat, and her art was all for the chamber, and none for the hall. She could appeal only to the initiated; the multitude did not understand her. To the end she bore aloft the standard of Carnatic music with unflagging zeal and Vigor."

Veenai Dhanammal (left) with her daughter T. Lakshmirathnam and grandson, circa 1910–15.

Please also visit these web links to know more:

01] http://www.istampgallery.com/veenai-dhanammal/

02] https://en.wikipedia.org/wiki/Veenai_Dhanammal

VAAK

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Veena Dhanammal

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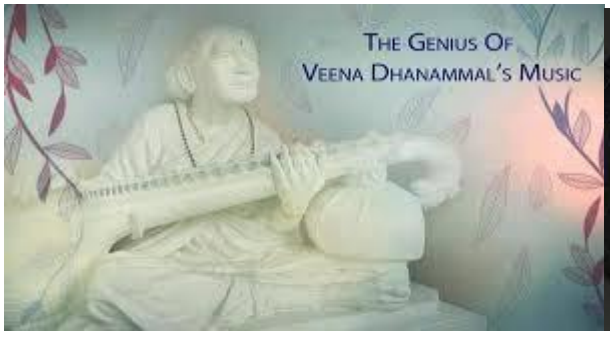
500
वीणई धनम्माल
Veena Dhanammal


THE GENIUS OF
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MISS VEENA DHANAM,
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Please visit the following web links:

01] https://chennaiyilthiruvaiyaru.com/veenai-dhanammal/

02] https://en.wikipedia.org/wiki/Veenai_Dhanammal

03] https://chennaiyilthiruvaiyaru.com/veenai-dhanammal/

04] https://www.thisday.app/story/%E0%A4%B0%E0%A4%A3-%E0%A4%AE%E0%A5%87%E0%A4%82-%E0%A4%95%E0%A5%82%E0%A4%A6-%E0%A4%AA%E0%A5%9C%E0%A5%80-%E0%A4%AE%E0%A4%B9%E0%A4%BE%E0%A4%95%E0%A4%BE%E0%A4%B2%E0%A5%80-2482?utm_campaign=null&utm_medium=null&utm_source=google

05] https://www.lokvani.com/lokvani/article.php?article_id=7171

06] https://www.upbeatlabs.com/2021/07/26/carnatic-postage-stamp-series-16-veenai-dhanammal/

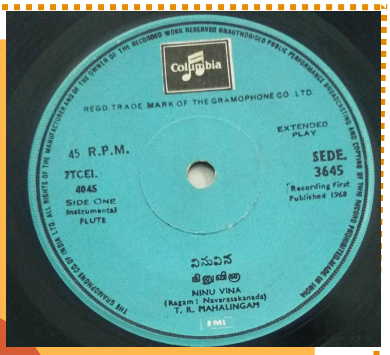
07] https://www.veethi.com/india-people/veenai_dhanammal-profile-6656-24.htm

08] https://open.spotify.com/artist/3K7A0fpgkPfqF4Hpsrq515

09] https://sriramv.com/2012/07/05/the-passing-of-veena-dhanam/

பகுதி - 25

புல்லாங்குழல்



TR மகாலிங்கம்

Tiruvidamarudur Ramaswamy Mahalingam	
Mahalingam in 1942	
Background information	
Also known as	Mali
Born	6 November 1926
Origin	Tiruvidaimarudur, Tamil Nadu, India
Died	31 May 1986 (aged 59)
Genres	Carnatic music
Occupation(s)	Carnatic instrumentalist
Instrument(s)	Venu flute
Years active	1938–1986

Introduction

Tiruvidaimarudur Ramaswamy Mahalingam (6 November 1926 – 31 May 1986) affectionately known as **Mali**, was a flautist who revolutionised the style of flute-playing in Carnatic music. TRM was born in Thiruvidaimarudur, Tanjavur district in Tamil Nadu to Ramaswami Iyer and Brahadambal. His parents named him after Mahalingaswamy(Shiva), the deity of the nearby Hindu temple.[2] He had an elder sibling Devaki and started learning singing music from his maternal uncle Jalra Gopala Iyer, who ran a famous music school. At age five, he observed other boys playing the flute and secretly, against his father's wishes, he picked up a flute and learnt to play, in three speeds, the Viriboni Varnam in Bhairavi raga entirely by himself. As a boy, T.R. Mahalingam had the ability to play any song he heard after listening to it only once. As such, he quickly advanced through his music training.

His Unique Style

Mali was the founder of the popular style of flute playing followed today by the Carnatic flautists. Before Mali, the style of flute playing was called Sarabha Sastri style, popularised by Sarabha Sastri's disciple, Palladam Sanjiva Rao, and did not have any gamakas and involved playing the flute in discrete bursts. T.R. Mahalingam had breath control that enabled him to blow any single note over 40 seconds. This breath control let Mali give great volume to the lower octaves as well as the higher octaves. Mali introduced new fingering techniques, and a grip on the flute that came to be known as the "parrot clutch or the cross-fingering style ", allowing greater control. His style of continuous flute playing provided gamakas, and an ability to better imitate the human voice. In Carnatic music, instrumental music seeks to emulate vocal singing which is considered the ideal, and it was only with Mali's style did all the nuances of Carnatic music become possible to be expressed on the flute. His style prevailed over the Sarabha Shastri style whose last follower, Ramachandra Shastri, a disciple of Palladam Sanjeeva Rao, died in 1992. The loss of Sarabha Sastri style is only an academic loss and Mali's style of playing remains to this day unparalleled. Mali's techniques came into greater prominence under Dindigul SP Natarajan T.S.Sankaran, N. Ramani (who was his sister's son), B. N. Suresh, N. Kesi and have been carried forward by Mr.Viswanathan (son of Dindigul SP Natarajan) and students including Prapancham Sita Raman, L. Sundarachari (also known as L. Sundaram), B.G. Srinivasa, C.M.Madhuranath, B. Shankar Rao and B.M Sundar Rao.

T.R. Mahalingam's technique also led to a redesign of the bamboo flute: He made his flute reeds thicker and the holes smaller- producing a warm, rich tone. Also, unlike others before him, Mali drilled eight holes in the flute. "It was the eighth and extra hole that helped provide Mali with the extraordinary control he had on the instrument." – Prof. P. Sambamurthy, musicologist.

As a child, T.R. Mahalingam had the ability to play any song he listened to it only once. Before Mali, the style of flute playing did not have any gamakas (variations in the pitch of a note) and involved playing the flute flatly. Mali introduced the technique of playing

gamakas on flute. He had breath control that enabled him to blow any single note over 40 seconds and continue playing the music after that without gasping for breath!

This breath control let Mali give great volume to the lower octaves as well as the higher octaves. Mali introduced new fingering techniques, and a grip on the flute with his left hand that came to be known as the "parrot clutch or the cross-fingering style ", that allows greater control over the instrument. His style of continuous flute playing provided scope for gamakas, and enabled the flue instrument to imitate the human voice very closely.

Mali's techniques were popularized by his disciples like Dindigul SP Natarajan T.S.Sankaran, N. Ramani, B. N. Suresh, Prapancham Sita Ram and many others.

T.R. Mahalingam redesigned the bamboo flute and made his flute reeds thicker and the holes smaller- producing a warm, rich tone even in the lower octave. Flute instrument originally has seven holes whereas Mali used to play with the flute that has eight holes. This required harder blowing of the instrument. "It was the eighth and extra hole that helped provide Mali with the extraordinary control he had on the instrument." – says Prof. P. Sambamurthy, musicologist.

Mali's experiments with flute, the playing technique and redesigning the instrument led to opening the doors of creativity in flute music that was hitherto confined to the boundaries of conventional approach and tradition.

Mali was also an accomplished violinist. He had accompanied Chembai Vaidyanatha Bhagavathar on violin in one of his concerts. After moving to Bangalore in 1955, he went to seclusion in 1958, playing very infrequently. In his sixteenth year Mali started having frequent headache which never left him and he had to live with it throughout his life. He became eccentric and, on many occasions, he would not turn up to the scheduled concerts giving embarrassment to the organizers. Added to this he also became an alcoholic.

He had an excellent command over English language and interest in English literature, though he did not have much of formal education. He was also very good at Mathematics and had a good relationship with the mathematician and human computer Shakuntala Devi. It is said that both of them used to solve together quite a few mathematical puzzles.

Mali was also very good player of carom and chess. He was a fan of cricket. All India Radio gave him a rare honour by allowing Mali to play in any AIR stations for any amount of time. Mali used to write for The Hindu paper regularly and was very candid in his views. He had the ability to identify talent and used to support the young and upcoming artistes.

Awards

Mali mentioned many times that he did not care for any praise or awards for his music, ideals that he upheld to the very end. Shortly before his death, he was awarded India's highly prestigious Padma Bhushan for music in January 1986, which he flatly refused.

(😊)(😊)(😊)(😊)(😊)

Please visit these web links to know MORE

https://en.wikipedia.org/wiki/T._R._Mahalingam_(flautist)

https://www.last.fm/music/T.+R.+Mahalingam/+wiki

https://www.outlookindia.com/website/story/what-flaw-kept-disturbing-this-flautist-genius-while-delivering-an-intensely-cer/303985

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https://testbook.com/question-answer/classical-musician-tr-mahalingam-is-associated-wit--5eae8240f60d5d45c59d0419

https://sruti.com/ebook/flute-tr-mahalingam

https://prasarbharati.gov.in/t-r-mahalingam/#1594459105439-f56ccedf-d338

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https://www.saregama.com/album/tr-mahalingam-flute_52792

https://www.discogs.com/release/4622758-TR-Mahalingam-Flute

T.R.MAHALINGAM
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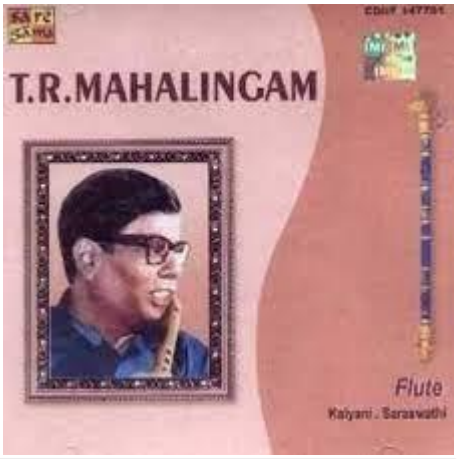
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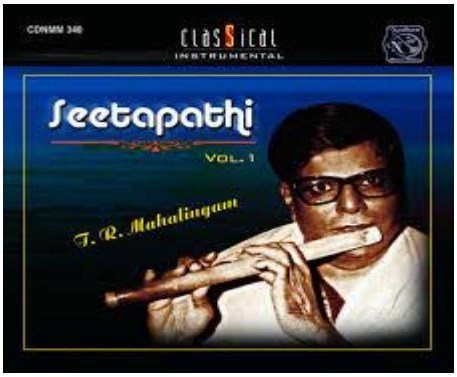
Flute
Kalyani . Saraswathi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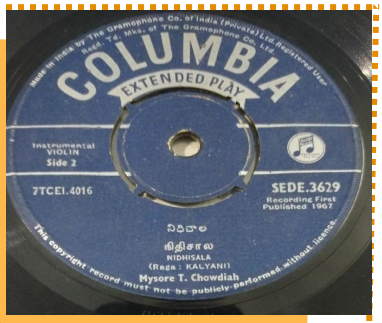
அகத்தியர் 26


COLUMBIA
EXTENDED PLAY
Instrumental
VIOLIN
Side 2
7TCEI.4016
SEDE.3629
Recording First
Published 1967
நிதிசால
NIDHISALA
(Raga : KALYANI)
Mysore T. Chowdiah
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மைசூர்

டி திருமகுடலு நரசிபுரா

Tirumakudalu Chowdiah

Tirumakudalu Chowdiah	
Background information	
Born	1895
Origin	Tirumakudalu Narasipura, Kingdom of Mysore, British India
Died	19 January 1967 (aged 71–72)
Genres	Carnatic music
Occupation(s)	Violinist
Website	Website

Introduction

Tirumakudalu Chowdiah (1895 - 1967) was a violin maestro from India in the Carnatic classical tradition.

Chowdiah, was born in Tirumakudalu Narsipur village on the banks of the river Kaveri near Mysore in a Vokkaliga family. He became a disciple of Mysore Royal Court

musician, Ganavisharadha Bidaram Krishnappa in 1910 and underwent a very rigorous and disciplined training until 1918 in the gurukula system.

He designed the seven-stringed violin to ensure that the accompanist could match the vocalist (the need for this was felt especially in the early and mid-20th century when no amplification devices were available). He was known as Piteelu Chowdiah - Piteelu being the word for violin in South Indian languages such as Kannada and Telugu. As he hailed from Tirumakudalu Narasipura near Mysore, so he is also known as Mysore T. Chowdiah.

He was awarded the Sangeetha Kalanidhi title by Madras Music Academy in 1957.

The seven-stringed violin

Chowdiah was an innovative artist. He modified the four-stringed violin, by adding an additional three strings, to increase its loudness in the pre-microphone era, in the early- to mid- 20th century. This allowed for his violin to be heard in the far corners of the auditorium. The sonorous sound of the seven-stringed violin gave a body and volume to the concert, which was in part responsible for making him a sought-after accompanist to the stalwarts.

His Compositions

While Chowdiah gained renown as a performer, a teacher and a popular music personality, that he was a composer is relatively less-known. Chowdiah composed nearly 50 compositions, mainly krithis and thillanas, under the ankitha nama (pen name) of Trimakuta. The compositions are in Kannada, Telugu and Sanskrit languages and in well-known ragas. Many books and publications of his compositions have been brought out. Of these, a volume of Chowdiah compositions notated by Prof. V Ramaratnam (his disciple and vice-principal of Ayyanar Music College) has been used as the reference material for this project.

His Legacy

The most visible legacy of Chowdiah is the Chowdiah Memorial Hall, built in his memory, located in Malleswaram, Bengaluru. Built in 1980 with support from the Karnataka Government, it is unique because it is built in the shape of a seven –stringed violin, perhaps the only building of its kind in the memory of a musician.

The Academy of Music is a Trust that administers the Chowdiah Memorial Hall and undertakes activities for the preservation and propagation of music. Every year, it awards the ***Sangeetha Rathna Mysore T. Chowdiah Memorial Award*** to a leading musician. The T. Chowdiah Road in Bangalore is named in his memory.

His Contributions

Chowdiah designed the seven-stringed violin to ensure that the accompanist could match the vocalist (the need for this was felt especially in the early and mid-20th century when no amplification devices were available). He was known as Pitilu Chowdiah – Pitilu (fiddle) being the word for violin in South Indian languages such as Kannada . As he hailed from Tirumakudalu Narasipura near Mysore, so he is also known as *Mysore T. Chowdiah*.

Chowdiah founded the Ayyanar College of music, in Mysore to fulfill his guru Bidaram Krishnappa's dream of opening an institution of learning and advanced studies in music at " Prasanna Seetha Rama Mandira". Mr. K. Puttu Rao, a senior advocate of the city, was the secretary of Bidaram Krishnappa's Prasanna Seetha Rama Mandiram at that time, and he offered all the necessary support to set up the institution. Chowdiah started the institution with his disciple Ramarathnam as the vice-principal of Ayyanar College of Music, Mysore.

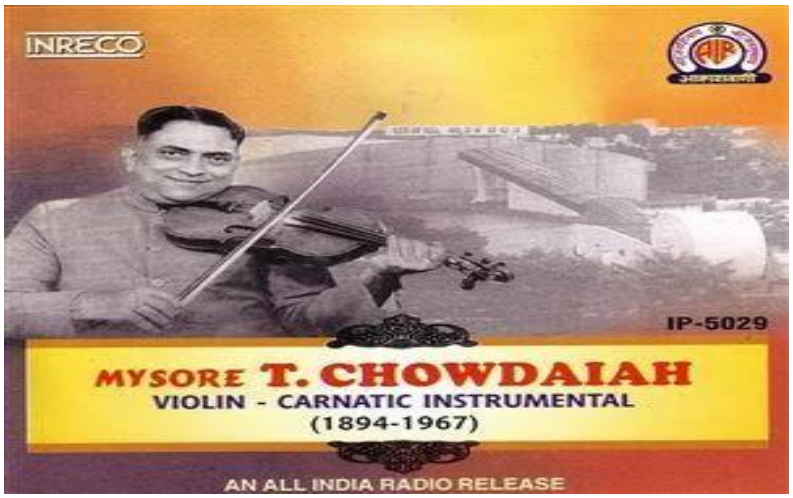
Hundreds of students have been trained in vocal, violin, veena and flute at the Ayyanar College of Music. The college also trained many blind students who were provided the Government of India scholarships. Well known students of Mysore Ramarathnam from this school include late N. Nanjunda Swamy (vocal music), late Dr B.R. Shyamachar (flute), Late C.M. Madhuranath (flute), Late T. R. Srinivasan (vocal music), Late B. Srinivasa Iyengar (veena and vocal), Late Rangaswamy Iyengar (violin), K. J. Venkatachar (vocal and violin), G. R.Jaya, Indira, Lalita, Padma and others. The students of this college were trained to appear for junior, senior, and proficiency examinations in flute, violin, veena and vocal music. Chowdiah, the Principal often visited the college of music and would listen, observe, supervise and give suggestions to students and the administrators. Chowdiah composed many varnas, kirthana's and thillanas. In the early days every one had seen vidwans like Musuri Subramanya Iyer, GNB, Maharajapura Vishwanatha Iyer participate in films. Motivated by this, Chowdiah produced a movie called *Vani*, for which he was also the music director. Those days there was a well known dramatist Hiranniah who, acted in the film and also helped Chowdiah with lyrics and scripts for songs in the movie "Vani". The lyrics for these songs consisted of dramatic tunes and, were not of the standard for compositions in carnatic music. So, this motivated Chowdiah to start composing. He has composed nearly 50 compositions in Sanskrit and Kannada including varna's, kirthana's and thillanas. All of these have been edited and brought out in the form of a book "Chowdiah's Compositions" by Prof. Mysore V. Ramarathnam, which were published by University of Mysore.

His Disciples

Chowdiah taught numerous disciples, both vocalists and violinists, through his lifetime. Some of his prominent disciples are:

V. Seturamiah, R.K. Venkataramana Shastri, Palghat C.R. Mani, Kandadevi Alagiri Swamy, N. Nanjundaswamy, Ramanujam, Madhurai Venugopal, Chinnappa, K.J. Venkatachar, , Dr. Padma Murthy, K.S. Sundaram Iyer, M.L. Cheluvaraj, Madappa, H.R. Seetarama Shastri, V. Ramaratnam and Anasuya Kulkarni.

MYSORE T. CHOWDAIAH
VIOLIN - CARNATIC INSTRUMENTAL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IP-5029
MYSORE T. CHOWDAIAH
VIOLIN - CARNATIC INSTRUMENTAL
(1894-1967)
AN ALL INDIA RADIO RELEASE

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https://music.apple.com/in/artist/mysore-t-chowdiah/106999884

https://rateyourmusic.com/artist/mysore_t__chowdiah

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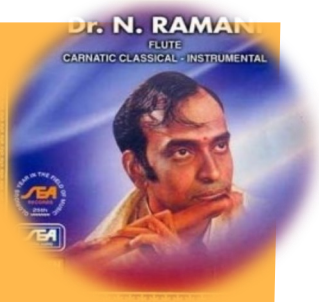
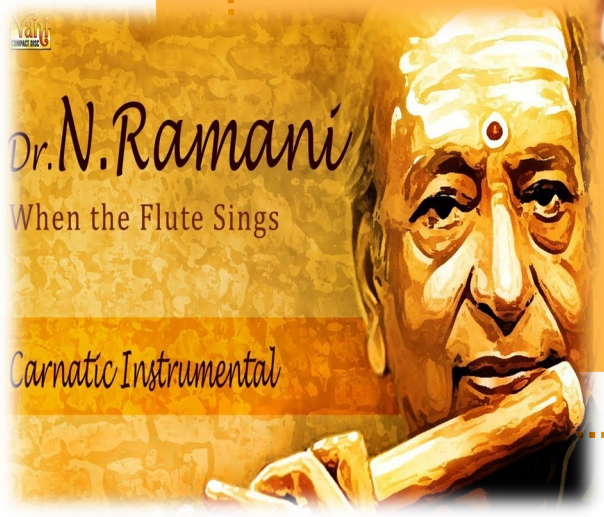
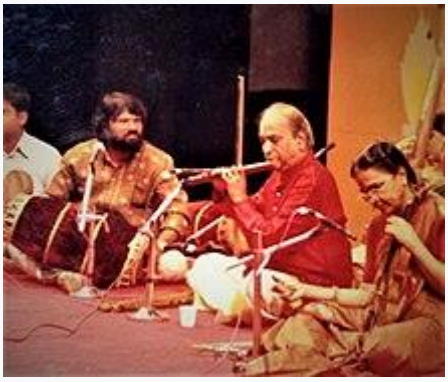
பகுதி - 27

டாக்டர் என். ரமணி





Dr N Ramani

N. Ramani

N Ramani in a concert with N Rajam and T S Nandakumar in Bombay

Background information	
Born	15 October 1934 Tiruvarur, Tamil Nadu, India
Died	9 October 2015 (aged 80) Mylapore, Chennai, India
Genres	Carnatic music
Occupation(s)	Carnatic instrumentalist
Instrument(s)	Venu flute
Years active	1939–2015

Introduction

Nadesan Ramani, Padmashri Dr. N. Ramani (also known as Flute Ramani, b. 1934) is a renowned Carnatic flautist from Tiruvarur, Tamil Nadu, India. A disciple of the legendary T. R. Mahalingam (commonly known as "Mali," who first popularised the Carnatic flute to the world of Indian music, Ramani was born in what Carnatic followers consider the sacred sanctuary of Carnatic music, the city of Tiruvarur, Tamil Nadu (the birthplace of the "trinity" of Carnatic composers, who laid the foundation for the tradition: Saint Tyagaraja, Muthuswami Dikshitar and Syama Shastri).

In a city known for its musical traditions, the young Ramani was exposed to many aspects of Carnatic music. Ramani's grandfather, Sri Aazhiyur Narayanaswami Iyer, was his first guru and was a well-known flute artist and singer himself. Aware of young Ramani's keen interest in the Carnatic flute, Ramani's initiation to Carnatic music began at the age of five.

Musical Journey

The flute has been a musical instrument in the Carnatic genre since unknown times. The earliest evidences of flute are the several temple sculptures across ancient temples and other heritage sites dating back to as early as 5th century. Hindu mythology is full of stories of lord Krishna who creates enchanting melodies on his flute.

Aside from the influence of his place of birth, Ramani was born into a musical family. Ramani’s grandfather, Sri Aazhiyur Narayanaswami Iyer, was his first guru and was a well-known flute artist and singer himself. Aware of young Ramani’s keen interest in the Carnatic flute, Ramani’s initiation to Carnatic music began at the age of five.

He is a disciple of the legendary T. R. Mahalingam, known more commonly as “Mali,” who first popularised the Carnatic flute in Indian music. The birthplace of Ramani is symbolic in that Carnatic musicians consider Tiruvarur the sacred sanctuary of Carnatic music, being the birthplace of the “trinity” of Carnatic composers, Saint Tyagaraja, Muthuswami Dikshitar and Syama Shastri who laid the foundation for the tradition.

While we have a lot of references to flute music, we can say it gained a great deal of popularity in the 20th century. Some of the greatest stalwarts of Carnatic music were flautists. Be it Sarabha Sastry or TR Mahalingam, the Carnatic flute grew to great heights under their expertise. One of the pioneers of the Carnatic flute was N Ramani. This weekend as we celebrate

yet another birthday of his, it is good time to remember the maestro and his services to Carnatic classical instrumental music.

Ramani was born in 1934 in Thiruvarur, the hotbed of Carnatic music tradition, into a family of musicians. His maternal grandfather Aazhiyur Narayanaswami Iyer was already a known singer and a flute artiste. His father Natesa Iyer was a Mridangam Vidwan and his mother Saradambal was a Veena player and a vocalist. Born into this family steeped in music, it didn't take too long for Ramani to begin his training when he was barely five years old. He officially debuted on the stage in 1942 at the Singaravelan temple in Sikkil.

However, training continued at home and with his Gurus. When he was only nine years old, Ramani attended a flute recital by T R Mahalingam, famous for his initials as 'Mali', and was highly influenced by his performance. It is said he returned home and literally reproduced every note the maestro played on his flute.

The opportunity to perform with the maestro came very soon. In 1945, Ramani got to accompany Mali as a 'second flute' in a concert organized by the Rasika Ranjani Sabha in Mylapore. This concert made his name more popular among the music circles of Madras. A young star had arrived on the scene and was here to stay.

The same year he was invited by the All India Radio to give his first solo broadcast from the Trivandrum station. This affair was to blossom in later years and make him one of the most popular radio and television artistes.

In the 1950's Ramani was also an active member of Rukmini Devi Arundale's famous institution Kalakshetra. Under the great maestro and composer Mysore Vasudevachary, Ramani along with others like Adyar K Lakshmanan and D Pasupathi regularly composed music for several dance-dramas produced by Kalakshetra.

1956 was a landmark year in Ramani's personal and professional life. He got married that year to Kamakshi and the same December music season gave his first performance at the prestigious Madras Music Academy. He was accompanied by V V Subramaniam on the violin and Trichy Sankaran on the Mridangam. This concert made him a huge star. Almost all the big stalwarts of Carnatic music began to accompany him from then on. A decade of performing across the Carnatic scene earned him some life-long friendships.

In 1962, Ramani made his first trip abroad. He was a part of a project the great Veena maestro S Balachander designed to introduce American audiences to Carnatic music. Under the banner of 'Sangeeta Madras', Balachander and Ramani accompanied by other artistes would travel across the United States to give concerts. This was the beginning of Ramani's globetrotting phase.

In 1966 Ramani along with violinist Lalgudi Jayaraman and Veena player Venkataraman made the first one of its kind group of Veena-Venu-Violin trio at the Krishna Gana Sabha. This trio became a big hit with audiences who wanted something new and innovative in the rather rigid Carnatic genre. The trio began giving concerts widely.

Ramani also got noticed by several Hindustani musicians. The first among them was the famous Sitar maestro Pt Ravi Shankar who heard Ramani performing at the Sri Balasubramania Sangeeta Sabha. It was on his insistence that Ramani gave his first flute Jugalbandi with his Hindustani counter-part Pt Hariprasad Chaurasia. From 1970 onwards the two flute maestros gave innumerable Jugalbandis. A strong bond of friendship grew between them which they cherished life-long.

Chaurasia was not the only Hindustani artiste to give Jugalbandis with Ramani. Several others like violinists Pt V G Jog and N Rajam, flautist Vijayaraghava Rao and Sarangi maestro Ustad Sultan Khan took a fondness for Ramani's flute. Ramani became the first Carnatic flautist to give so many Jugalbandis with Hindustani maestros.

With his growing popularity Ramani began getting students, both from India and abroad, who were interested in learning from him. In 1983, he established a Ramani Academy of Flute (RAF) and trained scores of students over the years.

With branches in London, San Francisco, Toronto and Los Angeles, the RAF has groomed several hundreds of students in flute. In spite of a busy traveling and performing schedule Ramani always took time out to train his students. The other event he was extremely particular about was his participation in the annual Tyagaraja Utsavams in Thiruvaiyaru.

Ramani's discography is large and extensive with several hundreds of hours of both commercial and private recordings. Several awards and honours came his way. Beginning with the famous Sangeeta Choodamani award in 1971 from the Krishana Gana Sabha, Kalaimamani from the government of Tamil Nadu in 1973, Padma Shri from the President of India in 1987, Sangita Kalanidhi from the Madras Music Academy in 1997 and the Central Sangeet Natak Akademi award and the Tyagaraja Sanman from the Sringeri Shankaracharya Peetham.

The 'Mali' style of playing flute was the most complicated of the various styles that existed. Every flautist claimed to have mastered and performed it. While that claim remains speculative, one can say that it was N Ramani who made this style popular, not just in India but abroad as well.

After a long successful performing career, Ramani passed away in Chennai last October. Though he was ailing with throat cancer, he never once backed out from performing till the last few years. Flanked by his son and grandson, he would give a flute-trio concert. It is a year since his demise and this weekend as we celebrate his birthday, it is a good time to remember this maestro who breathed a new life into the Carnatic flute.

Awards & Titles

N. Ramani's performances in All India Radio (AIR) have received numerous praises from renowned Hindustani and Carnatic musicians alike and his performances overseas had been recognised with numerous awards.

Some of the highlights include the Sangeetha Kalanidhi, awarded by the Music Academy in Chennai, Tamil Nadu, India, the Sangeetha Acharya award from Wasser College, U.S., the honorary citizenship status in Maryland, Ohio, U.S., and the Padma Shri Award from the President of India. He holds an honorary Cultural Doctorate from The World University of Arizona.

N. Ramani was conferred with Sangeet Natak Akademi Award in 1984 and Sangeet Natak Akademi Tagore Ratna in 2011.

Disciples

Ramani started the "Ramani Academy of Flute", and has trained more than 100 disciples.

sl.no	Disciple	Details
1	Bagyalakshmi A N	Performing for the past 45 years various carnatic Solo concerts and for various Bharathanatya accompaniment
2	Chitoor Raghavaraman	NRI Flautist at London performing for various Dance Concerts and training students for Flute and Vocal.
3	Chitoor Srinivasan	
4	Gopi Ganesh Brothers	
5	Karthikeyan V	
6	Karthikeyan K	
7	Mukund L V	
8	Nandhini Harish	
9	Ramakrishnan B	
10	Ramakrishnan.N (Ramji)	
11	Rangarajan V	

sl.no	Disciple	Details
12	Ranjani Narasimhan	
13	Rukmani Teacher	
14	Subramanian K R	
15	Thiagarajan Ramani	
16	Tiruvarur Swaminathan	
17	Trichy Rangarajan	
18	Umashankar (Raja)	
19	Prapancham S Balachandran	
20	Nandakumar	
21	Chaitanya Kumar	
22	Ajit Ranganathan	
23	B Gokul	Renowned Bharatanatyam accompanist and flautist at Bhagavata Mela Natya Nataka Sangam(Melattur)
24	MV Swaroop	

sl.no	Disciple	Details
25	Nikhil Narayan	

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https://en.wikipedia.org/wiki/N._Ramani

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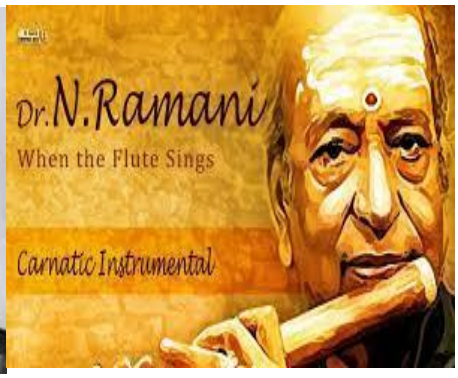
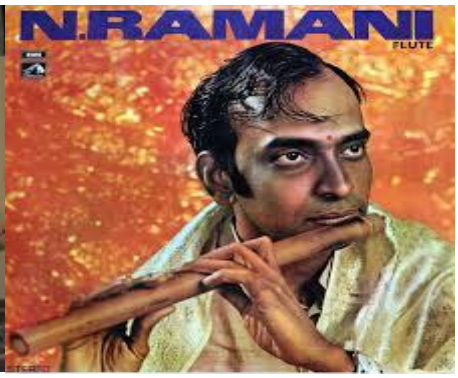
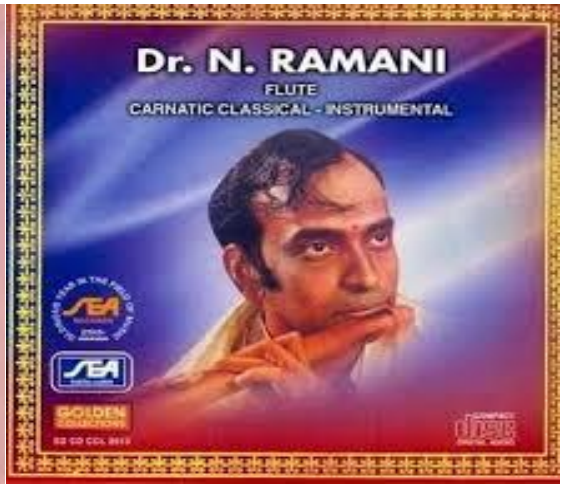

Dr.N.Ramani
When the Flute Sings
Carnatic Instrumental


N.RAMANI
FLUTE

Flute
DR. N. RAMANI
SONY MUSIC
CARNATIC CLASSICAL INSTRUMENTAL MUSIC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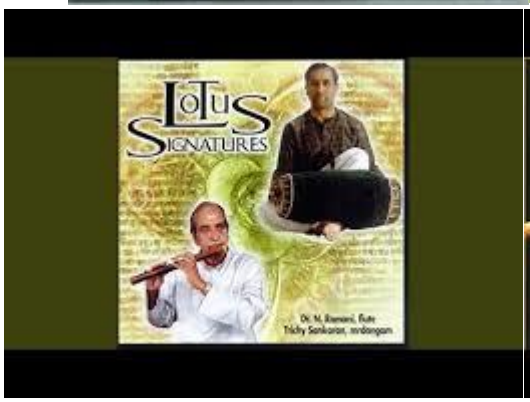
CARNATIC CLASSICAL - INSTRUMENTAL
GOLDEN

Dr. N. Ramani
Hariprasad Chaurasia
Charm of the
BAMBOO FLUTE

fascinating
flute
Dr.N.RAMANI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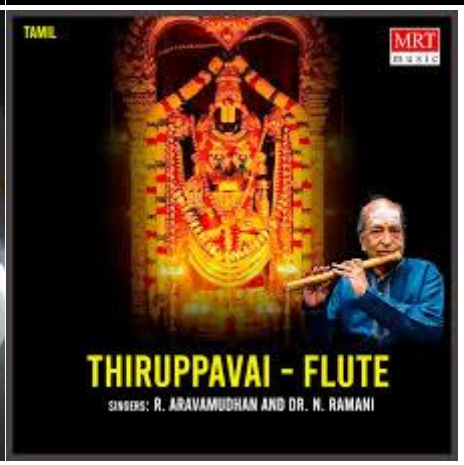
SIGNATURES

DR. N. RAMANI'S
Carnatic Flute
Melody
INSTRUMENTAL
JUKEBOX- VOL 1

HIS MASTER'S VOICE
STEREO
EMI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music
THIRUPPAVAI - FLUTE
SINGERS: R. ARAVAMUDHAN AND DR. N. RAMANI

DR.N.RAMANI'S ACADEMY OF FLUTE

இயல் - 28

சங்கீத மாமா சஞ்சயசுபிரமண்யம்

சிக்கில்
மாலா சந்திரசேகர்

Mala Chandrasekhar	
Background information	
Born	23 August 1963 (age 59)
Genres	Carnatic classical music
Occupation(s)	flute artiste
Instrument(s)	Flute
Years active	since 1980
Website	flutemala.in

Introduction

Sikkil Mala Chandrasekhar (b 1963) is a noted South Indian carnatic flautist. Mala Chandrasekhar was born to a musical family.

Mala Chandrasekhar started learning from Sikkil Sisters, her aunt Kunjumani and her mother Neela. In playing style, Mala combines the

strongest aspects of both Aunt Kunjumani's clear classic lines with Mother Neela's flair and expressiveness.

Mala imbibed through her mother the flute artistry of their paternal uncle, Azhiyur Narayanaswamy Iyer, and the rigorous rhythmic training given by their mrudungam-playing father, Azhiyur Natesa Iyer. Other major influences on Mala's playing are the expertise and repertoire of noted vocalist and teacher Radha Viswanathan, and of Radha's stepmother and guru M.S. Subbulakshmi. Mala's husband Chandrashekhar is Radha's son.

Musical Learning

Mala started learning flute at the age of five from her gurus Padmasree Sangeetha Kalanidhi Smt Sikkil Neela (Mother) and Smt. Sikkil Kunjumani (Aunt).

Lessons progressed slowly until her 15th year when her parents decided to do go for her arangetram. This was done at "Sakthivel llam", Mylapore (spiritual guru's house Sri Mani Swamigal) in an unconventional manner with Sri. S.D. Sridhar on the violin and Sri Srimushnam V. Raja Rao on the Mridangam. Later Mala passed through auditions in All India radio for youth programme where she performed at regular intervals.

It was at this time that Mala happened to be auditioned and selected by Doordarshan Kendra in 1980 to perform in "Ilam thendral" programme (a 15 minutes slot)-live. She had played Thyagaraja's tholijenma-belahari, Ramakatha sudha-madhyamavathi and a song in Bihag. This programme brought Mala lots of appreciation from many great musicians like late Smt. Brindamma and late Sri Nagarajan- reputed Khanjira artiste. It was at this point that late Sri Yagnaraman of Krishna Gana Sabha (who happened to watch the TV programme) gave her the first opportunity to perform Mala's debut concert at the sabha in August 1980. From then on, her musical responsibilities gradually increased.

At this juncture, Mala got the first prize from All India radio for "wind instrument category" blessed by late Smt. M.S. Subbulakshmi (MSS) in 1982 and was there upon graded to give regular concerts in radio. At the same time, her inter collegiate music competitions (represented Stella Maris college where she studied) were also instrumental in building up her confidence to emerge as a successful musician.

When Mala was in her final year, that she had the opportunity to participate in the "Violin Venu Veena" trio ensemble with Smt. Lalgudi Vijayalakshmi

on the violin and her friend Padmavathi on the Veena. Soon this became successful and Lalgudi mama suggested such an ensemble for concerts. They both performed our debut concert at Krishna Gana Sabha along with Veenai Jayanthi on 1.1.1986. Mala's association with Lalgudi mama's family taught her many values in life such as discipline, hard work and dedication to the cause of music.

Mala joined the family of the legendary M.S. Subbulakshmi through marriage on 20 June 1986. This indeed provided an additional mileage to attain perfection in her musical career. Besides the VVV ensemble, she also had the opportunity to perform with Sikkil Sisters as flute trio which helped her to improve her repertoire in the concert platform. In this way, Mala was very lucky to get the right kind of encouragement from her inlaws in her musical journey.

Titles & Awards

2006 – "Shanmukha Sangeetha Shiromani" Bombay Shanmukhananda Sangeetha Sabha- MR.S.M.KRISHNA, GOVERNOR OF MAHARASHTRA

• 2003 October, Received the title of " VENUGAANA SIRONMANI" at DUBAI by Dubai Thamizh family.

• 2002 – November 2002 NADAKKANAL From Nadakkanal (Regd), Chennai Founded by Sri Pathamadai Krishnan.

• 2001 – Received the Music Academy's MD Ramanathan Award for a senior flautist from Sri RV Vaidyanatha Iyer, Secy. Dept. of Culture, Govt. of India.

• 2000 – Received the Kartik Fine Arts' Isai Peroli title from Smt Vyjayanthimala Bali.

• 2000 – Received the Kalki Centenary Award, instituted by the Kalki Memorial Trust, from Smt Prabha Sreedevan, Judge, Madras High Court.

• 1996 – Received Bharat Kalachar's Yuva Kala Bharati from Lalgudi Sri G Jayaraman.

• 1995 – Received the title Kalaimamani from the Government of Tamil Nadu. Kum. J Jayalalitha gave away the award.

• 1993 – Received the Flute Mali award of the Music Academy, Madras, from Dr Raja Ramanna

• 1990 – Received the Nyapati Ranganayakammal Award for Junior Flautists of the Music Academy, Madras, from Smt ML Vasanthakumari.

• 1990 – Received the Flautist award and Main Artist award of the Youth Association for Classical Music, Madras from Sri DK Jayaraman.

(☺)(☺)(☺)(☺)(☺)

Please visit these web links to know MORE!

https://en.wikipedia.org/wiki/Sikkil_Mala_Chandrasekar

https://www.last.fm/music/Mala+Chandrasekhar/+wiki

https://www.instagram.com/sikkilmala/?hl=en

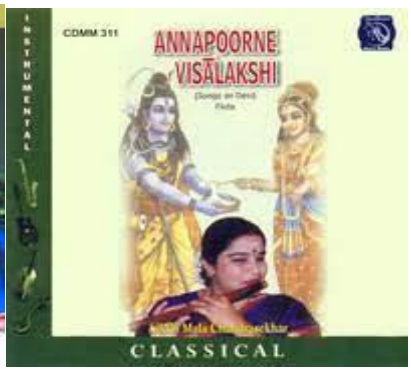
https://www.youtube.com/watch?v=hDujXTES42I&ab_channel=DoordarshanPodhigai

https://chennaiyilthiruvaiyaru.com/sikkil-mala-chandrasekhar/

https://sruti.com/ebook/sikkil-mala-chandrasekhar1673788839

https://meetkalakar.com/Artist/2502-Sikkil-Mala-Chandrasekhar

https://www.wikidata.org/wiki/Q7513777


COMM 311
ANNAPOORNE VISĀLAKSHI
INSTRUMENTAL
CLASSICAL

Morning Ragas
सुप्रभात
Sikkil Mala Chandrasekar
Flute Recitali

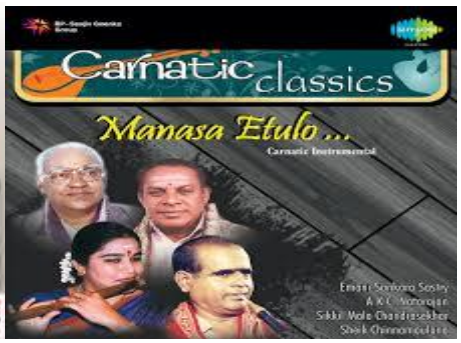
Sikkil Sisters &
Mala Chandrasekhar Live
VOLUME I
Artist : SIKKIL SISTERS / SIKKIL MALA CHANDRASEKHAR
Music Director :SYAMA SASTRI

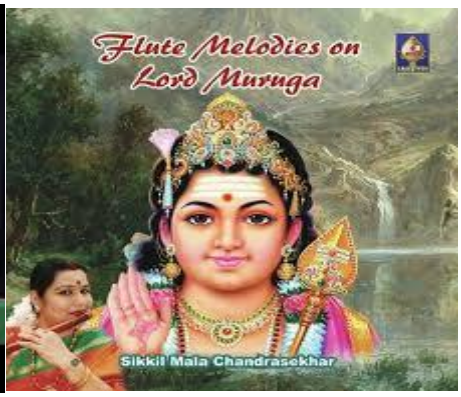
Śruti

Songs on Lord Krishna
Sikkil Mala Chandrasekhar

JAGADODDHAARANA
PURANDARADASAR KRITIS
Flute Melodies by
SIKKIL MALA CHANDRASEKHAR

INDIAN MUSIC SOCIETY OF MINNESOTA (IMSOM) PRESENTS
Sikkil Mala Chandrashekar
(CARNATIC FLUTE)
WITH
M R Gopinath
(VIOLIN)
Poongulam Subramanian
(MRIDHANGAM)
&
Trichy K Murali
(GHATAM)
SUNDAY, JANUARY 16, 2022, 7:00 PM CST
KFAI


Carnatic classics
Manasa Etulo ...
Carnatic Instrumental
Sikkil Mala Chandrasekhar


Flute Melodies on Lord Muruga
Sikkil Mala Chandrasekhar

NAADA INBAM
29.9.2021

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Sikkil Mala Chandra...
RADIO
PANCHARATNA KRI
SIKKIL SISTERS
CLASSICAL

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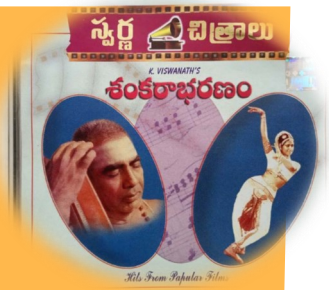
CLASSICAL
INSTRUMENTAL
Kurai Onrum Illai
Sikkil Mala Chandrasekhar
Flute

AIR

శివుడు - 29

SANKARABHARANAM [Telugu Film]

An Analysis



శంకరాభరణం

சங்கராபரணம்

Sankarabharanam	
Film Poster	
Directed by	K. Viswanath
Written by	K. Viswanath
Dialogue by	Jandhyala
Produced by	Edida Nageswara Rao Aakasam Sriramulu
Starring	J.V. Somayajulu Manju Bhargavi Chandra Mohan
Cinematography	Balu Mahendra
Edited by	G. G. Krishna Rao
Music by	K. V. Mahadevan
Distributed by	Poornodaya Movie Creations
Release date	• 2 February 1980
Running time	143 minutes[1]
Country	India
Language	Telugu

Introduction

Sankarabharanam (transl. The jewel of Sankara) is a 1980 Indian Telugu-language musical drama film written and directed by K. Viswanath. Produced by Edida Nageswara Rao under the production company Poornodaya Movie Creations, *Sankarabharanam* starred J. V. Somayajulu, Manju Bhargavi, Chandra Mohan, and Rajyalakshmi. The soundtrack was composed by K. V. Mahadevan and remained a chartbuster. The film throws light on the chasm between Classical and Western Music based on the perspective of people from two different generations.

Sankarabharanam won the *Prize of the Public* at the "Besançon Film Festival of France" in the year 1981. It was screened at the 8th International Film Festival of India,[3] the Tashkent Film Festival, the Asia Pacific Film Festival, the Moscow International Film Festival held in May 1980, and the AISFM Film Festival. *Forbes* included J. V. Somayajulu's performance in the film on its list of "25 Greatest Acting Performances of Indian Cinema". In 2013, in an online poll conducted by *CNN-IBN* on their website as part of the hundred years celebration of Indian cinema, *Sankarabharanam* came eleventh in the poll for finding the "greatest Indian film ever."

Sankarabharanam opened to near-empty halls and by the end of the first week, all theaters were houseful for every show. It had an extraordinary run, running for more than 25 weeks in many centers. Released in Bangalore without dubbing it ran for a year. It won four National Film Awards including the Best Popular Feature Film, the first for a *South-Indian* film at the 27th National Film Awards, and seven state Nandi Awards.[10] It was later dubbed into Tamil and Malayalam under the same title. The Malayalam dub went on to run for over an year in theatres. Viswanath subsequently directed the Hindi remake *Sur Sangam*.

Story

Sankara Sastri, a widower with a daughter named Sarada, is one of the most popular Carnatic singers of the day, famed for having mastered the raga *Sankarabharanam*. Tulasi is the daughter of a *devadasi*, who admires Sastri from afar. Once, when Sastri came to their town on tour, Tulasi met him on the riverbank when Sastri was teaching his own daughter.

One morning Tulasi was so thrilled by Sastri's singing that she begins dancing on the riverbank, oblivious of her surroundings. Sastri sees her, and Tulasi also comes to her senses and abruptly stops. She expects Sastri to rebuke her. But he appreciates her sincerity and continues singing.

Tulasi's mother wants her to follow in the family tradition of becoming a courtesan, believes she can extract a high price for Tulasi from a rich man. Once the deal was struck, the man raped Tulasi. Seeing a photo of Sastri in Tulasi's room, he breaks it and taunts her by saying that she is now free to be the old Sastri's mistress. The enraged Tulasi stabs her rapist with a shard of glass from the broken frame of Sastri's photo, killing him.

At the subsequent murder trial Sastri engages a close friend, a lawyer, to defend Tulasi. Tulasi's mother is sent to jail for engaging in prostitution, while Tulasi goes free but finds herself homeless. When Sastri takes Tulasi to his own house, the rumour spreads that Tulasi has become Sastri's mistress. Engaged to sing at a temple, everyone, including Sastri's musical accompanists, leaves on seeing Tulasi. Feeling responsible for this public insult to the man she reveres, Tulasi leaves Sastri's home.

THERE ARE EPIC MOVIES IN EVERY LANGUAGE..
శంకరాభరణం
SANKARABHARANAM IS ONE IN TELUGU. A MASTER PIECE FROM DIRECTOR K VISWANATH GARU
-4 DECADES FOR SANKARABHARANAM-

Over time, while pop music is on the ascendant, the popularity of classical music wanes, Sastri loses his audience and, with them his comfortable lifestyle. Ten years later, Sastri is living in a small house with his daughter, who has grown into adulthood. Meanwhile, Tulasi has inherited her mother's property after her mother's demise.

Tulasi has a ten-year-old son, the result of her rape, and desires that he become Sastri's student. Tulasi gets her son to pretend to be homeless, entering Sastri's household as a servant. Tulasi is content to watch from a distance as her son gradually becomes Sastri's musical protege.

Pamulaparti Venkata Kameswara Rao, a schoolteacher by profession but a dilettante singer at heart, falls in love with Sarada. Although Sastri rejects the alliance at first, he agrees after hearing the man sing at the village temple.

Tulasi arranges for a concert on the day of Sarada's wedding, in a new auditorium which she named for her mentor. Sastri sings at the concert but suffers a heart attack part-way through it. His disciple, Tulasi's son, takes over from the sidelines and continues singing the song.

As Sastri watches his student with pride, he also sees Tulasi at the side of the hall and realizes that the boy is Tulasi's son. A doctor is brought to attend to Sastri, but Sastri waves him off, knowing that his end is near. As Tulasi's son completes the song, Sastri symbolically anoints the boy as his musical heir by giving his "aabharanam" (his leg bracelet) to him and dies. Tulasi comes running to her *guru*, and dies at his feet. The film ends on this tragic but uplifting note, as Sastri's newly-wed daughter and son-in-law take charge of Tulasi's son.

Recognition

- The film won the *Prize of the Public* at the "Besançon Film Festival of France" in the year 1981.
- On the centenary of Indian cinema in 2013, *Forbes* included J. V. Somayajulu's performance in the film on its list of "25 Greatest Acting Performances of Indian Cinema".
- In 2013, in an online poll conducted by *CNN-IBN* on their website as part of the hundred years celebration of Indian cinema, *Sankarabharanam* came eleventh in the poll for finding the "greatest Indian film ever."

The film won four National Film Awards, primarily in the Music categories. This makes *Sankarabharanam* the only Telugu film to win four National Film Awards at the time. The film is one of the three Telugu films to win the National Film Award for Best Popular Film Providing Wholesome Entertainment. The film also won seven Nandi Awards, including the Nandi Award for Best Feature Film. Four of the seven Nandi Awards are from the Music categories.

Legacy:

The success of this film triggered a sequence of classical films in Telugu, including *Tyagayya* (by Bapu), *Meghasandesam* (by Dasari N. Rao), and Viswanath's own follow-ups: *Saptapadi*, *Saagara Sangamam*, *Sruthi Layalu*, *Swarna Kamalam*, *Swayam Krushi*, *Sirivennela*, and *Swati Kiranam*. S.P. Balasubrahmanyam, the Telugu playback singer who rendered all the songs of Sastri's character, has often said this movie was the highlight of his career. It got 'SPB' his first National Award, and made him a household name across all of South India. Film critic Gudipoodi Srihari called it the best Telugu film he has seen after *Mayabazar*.

Please visit the web link to watch the Film:
https://www.youtube.com/watch?v=bV6qTLAJlos&ab_channel=iDreamTeluguMovies

పాటలు

பாடல்கள்

Sankarabharanam

Released on 2 February 1980, the film was released in only a very few theatres and opened to almost empty halls. However, in a week through positive reviews and word of mouth theatres were packed. The film had 216-day run at Royal theatre, Hyderabad. The film was dubbed into Malayalam and released in New Theatre, Thiruvananthapuram and Kavitha Theatre, Ernakulam on 12 September 1980, where it ran successfully for over 200 days. It is considered a cult classic in Telugu cinema especially due to the use of carnatic music that is truer to the classical form than for film.

The film won four National Film Awards, primarily in the Music categories. This makes *Sankarabharanam* the only Telugu film to win four National Film Awards at the time. The film is one of the three Telugu films to win the National Film Award for Best Popular Film Providing Wholesome Entertainment. The film also won seven Nandi Awards, including the Nandi Award for Best Feature Film. Four of the seven Nandi Awards are from the Music categories.

Please visit these web sites to listen all songs:

01]
https://www.youtube.com/watch?v=dVAJhPo-vms&ab_channel=ShijilKSudhakar

02]
https://wynk.in/music/album/sankarabharanam/QVVESU9fU2Fua2FyYWJoYXJhbmFtXzE5NzlfVGhpbmsgTXVzaWNfaW5zdHJ1bWVudGFs

03]
https://www.hungama.com/album/sankarabharanam/1479584/

04]
https://www.jiosaavn.com/album/shankara-bharanam/ZymZBLlBeD8_

05]
https://www.google.com/search?q=sankarabharanam+songs&sxsrf=APwXEdd0Kfea_b6qC-

e99FeA3cxuJ4XR0w:1685168768776&source=lnms&sa=X&ved=2ahUKEwjqxeXu7pT_AhVWumMGHeXPD30Q_AUoAHoECAEQAg&biw=1440&bih=789&dpr=1

06]
https://naasongs.com.co/shankarabharanam-1981-songs.html

List of Songs:

No.	Title	Lyrics	Playback
1.	"Brochevarevarura"	Mysore Vasudevachar	S. P. Balasubrahmanyam, Vani Jayaram
2.	"Dorakunaa Ituvanti Seva"	Veturi	S. P. Balasubrahmanyam, Vani Jayaram
3.	"Manasa Sancharare"	Sadasiva Brahmendra	S. P. Balasubrahmanyam, Vani Jayaram
4.	"Maanikya Veena" (Poem)	Mahakavi Kalidasu	S. P. Balasubrahmanyam
5.	"Omkaara Naadaanusandhanamou"	Veturi	S. P. Balasubrahmanyam, S. Janaki
6.	"Paluke Bangaaramaayena"	Bhadrachala Ramadasu	S. P. Balasubrahmanyam, Vani Jayaram
7.	"Raagam Taanam Pallavi"	Veturi	S. P. Balasubrahmanyam
8.	"Sankaraa Naadasareeraparaa"	Veturi	S. P. Balasubrahmanyam
9.	"Saamajavaragamana"	Thyagaraja, Veturi	S. Janaki, S. P. Balasubrahmanyam
10.	"Ey Teeruga Nanu"	Bhadrachala Ramadasu	Vani Jayaram

Links:

1	Sankaraa Naadasareeraparaa https://www.youtube.com/watch?v=4xrJTAKJotg&ab_channel=TvnxtMusic
2	Omkaara Naadaanusandhanam https://www.youtube.com/watch?v=DLncC95r8d0&ab_channel=iDreamTeluguMovies
3	Samaja Varagamana https://www.youtube.com/watch?v=jiES1k24o8A&ab_channel=TvnxtMusic
4	Dorakunaa Ituvanti Seva https://www.youtube.com/watch?v=94s_-MSZZGM&ab_channel=TvnxtMusic
5	Broche Varevaru Ra https://www.youtube.com/watch?v=FxwsU7WtxrM&ab_channel=TvnxtMusic
6	Dorakunaa Ituvanti Seva

	https://www.youtube.com/watch?v=UiDtwPj6rXo&ab_channel=iDreamTeluguMovies

List of Songs downloadable [Click 'Download']

01. Omkaranadhanu – Download
Artist :- S.Janaki, S.P.Balu

02. Swaras – Download
Artist :- S.Janaki, S.P.Balu

03. Raagam Thanam Pallavi – Download
Artist :- S.P.Balu

04. Sankaranadha Sarirapara – Download
Artist :- S.P.Balu

05. Ye Thiruga Nanu – Download
Artist :- Vanijairam

06. Brochevare (Western) – Download
Artist:- Pattabhi

07. Brochevarevarura – Download
Artist :- S.Janaki, S.P.Balu

08. Manasa Sancharare – Download
Artist :- Vanijairam, S.P.Balu

09. Samajavaragamana – Download
Artist :- S.Janaki, S.P.Balu

10. Manikya Veenam – Download
Artist :- S.P.Balu

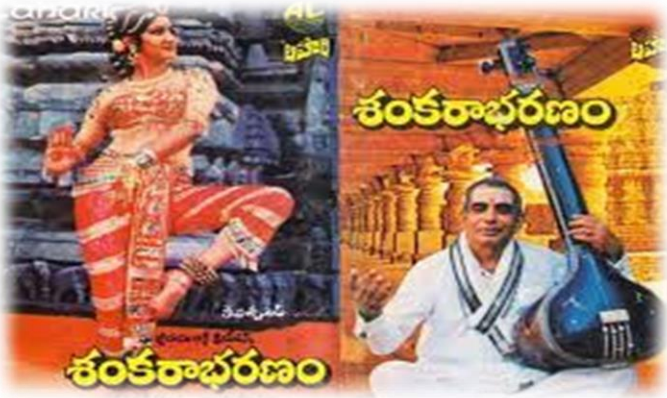
11. Paluke Bangaramayena – Download
Artist :- Vanijairam

12. Dorukuna Ituvanti Seva – Download
Artist :- Vanijairam, S.P.Balu

An Analysis:

Please visit this web link to read/know the critical review of all the songs of Sankarabharanam:

https://www.prekshaa.in/world-music-and-lyrics-k-viswanaths-cinema



SONGS

Sankarabharanam

List of Songs

Click the links (Download) to listen the Songs

01. Omkaranadhanu – Download
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Artist :- Vanijairam, S.P.Balu

****

A Review of Sankarabharanam

by

S Janani Rajeswari

The film opens with a quick and heady *jugalbandhi* by a 10-year-old boy and a co-passenger aboard a slow-moving boat. The mundane sounds from water pots, silver *saavi kotthu* and matchbox are turned into coherent musical notes, thus becoming a music. Sit back and let the music flow through you. Director K. Vishwanath's legendary 'Sankarabharanam' remains an epitome of path-breaking cinema. He challenged the mainstream commercial movie arena with a movie that was purely based on music.

The protagonist of the movie is neither Sankara Shastri (J. Somayajulu), a seasoned musical exponent, nor the danseuse Tulasi (Manju Bhargavi) or even her son young Sankara (Thulasi). Music is the heart and soul of the movie. Interestingly, mellifluous notes and silence overpower the dialogues. For instance, if you touch any part of Sankara Shastri's house, silence slowly breaks into melodious notes.

What could be the fine line that links a strict and staunch vocalist to a musically-inclined danseuse forced into flesh trade? Music, devotion and adulation. Tulasi adores and reveres Sankara Shastri. Sankara Shastri bears a soft corner for her and supports her in troubled times. Their connection goes beyond words but is defined by powerful silence.

Sankara Shastri is a man of many colours. He firmly holds on to his beliefs and roots while he is also open-minded. The no-nonsense guru will not accept young Sankara as his disciple unless he dedicates himself wholly to the art. He wants to get his daughter married to a man who is well-versed in music. This strict vocalist is miffed at his daughter when she sings a wrong musical note.

On the other hand, he is quite liberal in case of Tulasi and allowing her to stay at his place. Born into a lineage of flesh trade, Tulasi wants to break-free from the fetters and express herself through her dance and music. She sees an ideal mentor in

Sankara Shastri. He respects her passion and that empowers her. While Tulasi remains queasy at Sankara Shastri's house, he calmly states that being abused does not mean that a woman has lost her chastity. He deems Tulasi to be as pure as his music. Fate takes a turn when she is forced to flee to another city. She returns after 10 years with her son, Sankara.

Young Sankara is the voice between Tulasi and Sankara Shastri. He is cheerful, outspoken and lively. Musically-inclined by nature, he is sent by his mother to become Sankara Shastri's disciple. He is initially rejected by Shastri because of his blind inclination towards Western music and his non-serious attitude. Once he proves his passion for classical music, Sankara Shastri embraces him with open arms.

The director intersperses the journey of the characters with the inclination towards Western music. This also hints at the modernization of the society through the eyes of different generations. For instance, young Western music fanatics constantly mock of classical music and Sankara Shastri as being ancient. But he proves his mettle by effortlessly rendering a rather complicated western musical note. He ends that sojourn by remarking that every form of music is the same.

Even Carnatic music singers try to give a western and modern touch to Saint Thyagaraja's compositions. (Remember the infamous remixed rendition of 'Brocheva' by one of the neighbours of Sankara Shastri?). Sankara Shastri represents the deep-rooted and non-compromising generation while his daughter Sharadha represents modernity. She sticks to her classical musical roots however she is also embroiled in the new wave.

Every character in the movie is intelligently etched. This epic movie is a treat for music lovers as well as movie lovers. It is a beautiful mélange of emotion, music, silence, romance and reality. A true tribute to the silver screen.

Vishwanath's musical hit, Sankarabharanam (The Jewel of Shiva), is often presented as the film that transformed the Telugu film industry in 1980s. Proudly identifying with the grand Karnatic musical tradition of the Telugus, the movie introduced classical music to the mass audiences and went on to become a runaway success. Also remarkable is the fact that S.P.Balasubramanyam flawlessly rendered all the songs with no previous classical training or experience. **The film spawned a whole genre: Bapu's Thyagayya(1981), Dasari Narayana Rao's Megha Sandesam (1982), Singeetam Srinivasa Rao's 'Sangeeta Samrat (1984), Vams's Sitara (1984), and Viswanath's own sequel Sagara Sangamam (1983) and Swathi Muthyam (1985).** Veturi Sundararaamamurthy's lyrics add a whole new dimension of depth to the remarkable songs in this movie. Unfortunately, they might remain inaccessible even to many Telugu speaking people, especially the younger ones today. With the help of Ms.Brij Baala, we bring you the following translations of the songs. In this issue, we present the first two songs; The last three songs Maanasa Sancharare, Brochevaarevarura and Dorakuna Ituvanti Seva will be presented in the next issue.

இயல் - 30

Vocal: Carnatic Music

Singers [108]

SINGERS

Carnatic Music

VOCAL	
Born before 1800	
Born between 1801 & 1900	
[001] அரியக்குடி இராமாநுஜ ஐயங்கார்	
a	https://en.wikipedia.org/wiki/Ariyakudi_Ramanuja_Iyengar
b	https://www.youtube.com/watch?v=9pGqGadM-r8&ab_channel=RajuAsokan
c	https://www.youtube.com/watch?v=JzGGEf0atzU&ab_channel=IndianRecordsSouth
d	https://www.youtube.com/watch?v=CAfV8-jMrKQ&ab_channel=%E0%A4%A8%E0%A4%BE%E0%A4%A6%E0%A4%AD%E0%A5%83%E0%A4%99%E0%A5%8D%E0%A4%97N%C4%81dabh%E1%B9%9B%E1%B9%85ga
[002] செம்பை வைத்தியநாத பாகவதர்	
a	https://en.wikipedia.org/wiki/Chembai
b	https://www.youtube.com/watch?v=Mqse-uewsBY&ab_channel=SaregamaCarnatic
c	https://www.youtube.com/watch?v=HdF97s5miqs&ab_channel=SangeethaRasika
d	https://www.youtube.com/watch?v=Hafitu0om-o&ab_channel=MusicforPosterity%3ASreenivasaMurthy
[003] சித்தூர் சுப்ரமணியம் பிள்ளை	
a	https://en.wikipedia.org/wiki/Chittoor_Subramaniam_Pillai
b	https://www.youtube.com/watch?v=iFOxbd5UPJY&ab_channel=KosmikMusic
c	https://www.youtube.com/watch?v=euR0qBKG5Yg&ab_channel=MyCarnatic
d	https://www.youtube.com/watch?v=HqFmlFHYMJ8&ab_channel=KalidasKS
[004] முசிரி சுப்ரமணிய ஐயர்	
a	https://en.wikipedia.org/wiki/Musiri_Subramania_Iyer
b	https://www.youtube.com/watch?v=dxt80SKdD2M&ab_channel=%E0%A4%A8%E0%A4%BE%E0%A4%A6%E0%A4%AD%E0%A5%83%E0%A4%99%E0%A5%8D%E0%A4%97N%C4%81dabh%E1%B9%9B%E1%B9%85ga
c	https://www.youtube.com/watch?v=raacxf3Nr1c&ab_channel=%E0%A4%A8%

	E0%A4%BE%E0%A4%A6%E0%A4%AD%E0%A5%83%E0%A4%99%E0%A5%8D%E0%A4%97N%C4%81dabh%E1%B9%9B%E1%B9%85ga
d	https://www.youtube.com/watch?v=RSFrXmb_f7I&ab_channel=RajuAsokan
e	https://www.youtube.com/watch?v=Wh15AvUTH0w&ab_channel=Vaak
[005] மகாராஜபுரம் விஸ்வநாத ஐயர்	
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அலகு - 31

Carnatic Music

Instruments [35]

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PANDIT HARIPRASAD CHAURASIA (BANSURI)
GANGUBAI HANGAL (VOCAL)
PANDIT RAM NARAYAN (SARANGI)
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PANDIT KISHAN MAHARAJ (TABLA)
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GIRIJA DEVI (VOCAL)
T. V. GOPALAKRISHNAN (VOCAL)
MALLIKARJUN MANSUR (VOCAL)
M. S. SUBBULAKSHMI (VOCAL)
DR. N. RAJAM (VIOLIN)

Musicians

Carnatic Music

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3	https://www.youtube.com/watch?v=q1PijUyU3eE&ab_channel=%E0%A4%A8%E0%A4%BE%E0%A4%A6%E0%A4%AD%E0%A5%83%E0%A4%99%E0%A5%8D%E0%A4%97N%C4%81dabh%E1%B9%9B%E1%B9%85ga
4	https://www.youtube.com/watch?v=mlJvfE2X7nE&ab_channel=%E0%A4%A8%E0%A4%BE%E0%A4%A6%E0%A4%AD%E0%A5%83%E0%A4%99%E0%A5%8D%E0%A4%97N%C4%81dabh%E1%B9%9B%E1%B9%85ga
5	https://www.youtube.com/watch?v=1P2ZbN8MgYQ&ab_channel=kaushikSridhar

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Carnatic Musical Instruments

Instruments

Carnatic Music

Introduction

Every human being gets affiliated to music as music describes the expression of heart. Music instruments are used to generate music and are moderated by a musician so as to get desired audio effects. They play an extremely important role in the field of music and it's always a different experience to play any musical instrument. Most of these instruments are used in Hindustani classical music that belongs to the North, while some are used in Carnatic music that belongs to the South India. The Indian musical instruments are of various types like stringed instruments, percussion instruments and wind-blown instruments. The music created by the instruments when played is unconditionally harmonious and musical. It relaxes the mind and the senses to a large extent.

Carnatic Music, also known as Karnataka Sangeetha is a form of music unique to South India. While north India follows Hindustani music, southern states of Karnataka, Andhra Pradesh, Telangana, Tamil Nadu and Kerala are known for Carnàtic Music performances.

Major instruments used in Carnatic Music:

Tambura
Mridangam
Violin
Ghatam
Morsing
Veena
Flute

Carnatic music generally involves an ensemble of musicians with the vocalist or melodic instrument playing the main role. The main performer is accompanied by a rhythm section and a drone instrument.

Tambura

The tambura is a long-necked plucked string instrument, originating from India, found in various forms in Indian music. It does not play melody but rather supports and sustains the melody of another instrument or singer by providing a continuous harmonic bourdon or drone. A tambura is not played in rhythm with the soloist or percussionist: as the precise timing of plucking a cycle of four strings in a continuous loop is a determinant factor in the resultant sound, it is played unchangingly during the complete performance. The repeated cycle of plucking all strings creates the sonic canvas on which the melody of the raga is drawn. The combined sound of all strings - each string a fundamental tone with its own spectrum of overtones - supports and blends with the external tones sung or played by the soloist.

Tamburas form the root of the ensemble and indeed of the music itself, as the tambura creates an acoustic dynamic reference chord from which the ragas (melodic modes) derive their distinctive character, color, and flavour.

Stephen Slawek notes that by the end of the 16th century, the tambura had "fully developed in its modern form", and was seen in the miniature paintings of the Mughals. Slawek further suggests that due to structural similarity the sitar and tambura share a related history.
An electronic tambura, a small box that imitates the sound of a tambura, is sometimes used in contemporary Indian classical music performances instead of a tambura, though this practice is controversial.

Older time's musicians use to keep original tambura percussion for their various concerts. But now a days as technology improved a lot & it has constrained as in a small box in various sizes & models named as sruthi box. It is a mandatory instrument used throughout.

Mridangam

The mridangam is a percussion instrument of ancient origin. It is the primary rhythmic accompaniment in a Carnatic music ensemble. In Dhrupad, a modified version, the pakhawaj, is the primary percussion instrument. A related instrument is the Kendang, played in Maritime Southeast Asia.

The mridangam (also known as tannumai) is one of the oldest percussion instruments in the Indian subcontinent. It has played a major role in the development of the Indian tala (rhythm) system. It's low-end in a Carnatic ensemble, accompanied by other percussions. References to the instrument date back to 200 BC and state that the original construction was made from clay. Today, this double-edged hand drum is made from 1-inch thick jackfruit wood with goatskin drum heads on each side. It plays the same role as a pakhawaj and is similar to the Gendang – another ancient Southeast Asian instrument. Historians believe that the Mridangam was split into half to create the table percussions as we know them today. It is revered for its deep and resonant bass and loud projection.

Basic strokes on the mridangam:

Tha: Non-vibrating tone played on the left-hand side with the whole palm / Non-vibrating tone played on the right-hand side with 3 fingers.
Dhi: Non-vibrating tone played on the center black portion of the right-hand side using middle, ring, and small fingers.
Thom: Vibrating tone played on the outer side of the left-hand side.

Nam: Vibrating tone played on the outer layer of the right-hand side using the index finger, minimizing the black portion vibration with middle or ring finger- place the third finger in the gap in-ring and the second finger hits the outer layer of the right-hand side of the Mridangam (called 'Saatham'). Classically, training is by dharmic apprenticeship and includes both the yoga of drum construction and an emphasis on the internal discipline of voicing mridangam tone and rhythm both syllabically and linguistically, in accordance with Rigveda, more than on mere performance.

Types of Talam, each with specific angas and aksharas:

- Dhruva talam
- Matya talam
- Rupaka talam
- Jhampa talam
- Triputa talam
- Ata talam
- Eka talam

Violin

Violin sometimes known as a fiddle is a wooden chordophone (string instrument) in the violin family. Most violins have a hollow wooden body. It is the smallest and thus highest-pitched instrument (soprano) in the family in regular use. The violin typically has four strings (some can have five), usually tuned in perfect fifths with notes G3, D4, A4, E5, and is most commonly played by drawing a bow across its strings. It can also be played by plucking the strings with the fingers (pizzicato) and, in specialized cases, by striking the strings with the wooden side of the bow (col legno).

The violin has evolved to become the principal accompaniment for Carnatic music, and is believed to have been introduced into the Indian tradition by Baluswamy Dikshitar, brother of Muthuswamy Dikshitar (one of the Trinity of Carnatic music composers). The violin proved perfectly suited for the music, as the gamakas (glides and oscillations through the notes – the lifeline of Carnatic music) were not only possible, but natural and intuitive on the violin.

Violin has been introduced to Carnatic music during the end of 18th century and start of 19th century. Violin became popular with the Carnatic parlance not only as the accompaniment, but also as a solo instrument. Since 19th century, many great violin artistes have been developing the techniques involved.

The Carnatic violin is played sitting cross-legged, the instrument pointing to the ground with the scroll resting firmly on the ankle of the player's right foot. This allows the left hand to slide freely up and down the neck. The aim of tone production in violin is to imitate the Carnatic vocal style.

The violin with special reference to South Indian music had its early beginnings when it was used as a mere melodic support in Harikatha performances. Certain musical passages sung by the main exponent were reproduced on the violin for the sake of effects. Still later, violin figured in devotional music concerts where musical lyrics and songs along figured. Later came the 'accompanying role' of the violin to the main singer. It is at this juncture, when classical vocal concerts gained a formidable portion in the 'classical' stage of Carnatic music concert. Slowly, the violin emerged as the only best possible melodic support. In spite of the experimental usage of flute, veena and some other instruments, the violin as of today has emerged as the best possible accompaniment owing to its capacity for continuity and to reproduce any sound, adaptability and its pure support in maintaining the stability of a musical concert.

Ghatam

Ghatam is played with the hands and fingers and can produce a large variety of sounds right from the neck to the body of the ghatam. The mouth of the ghatam usually faces the player. The ghatam is used in conjunction with the mridangam in Carnatic music. The Ghatam is a South Indian percussion instrument which is a part of the Carnatic form of Indian music. The word Ghatam literally means ‘pot’ in Sanskrit. While it is indeed a pot, the Ghatam is actually a heavy, thick pot which has been made with different kinds of clay. The Pancha Bhutas or the five essential elements - Earth (prithvi), Fire (Agni), Water (jalam), Air (vayu) and Space (akash) - go into

the making of the Ghatam. Earth is mixed with salt-free rain water and baked in fire with air being a part of drying, temperature control and other processes. And space or ether, the fifth element, contained within its pot like shape, is traditionally also associated with sound.

Another unique feature of the Ghatam is that it is single bodied. It has no additional appendages or fittings. The Ghatam has three portions – the mouth, a slanting portion from the mouth and the rounded lower half, all moulded seamlessly together. With a narrow mouth, the lower half differs according to different pitches or shruthi. The bigger ones are of lower pitch and vice versa. While playing the Ghatam we use all the 10 fingers. One can play one shollu (musical phrase) in many ways. One can make use of the entire surface of the Ghatam to produce different sounds in the same phrase. The Ghatam produces a distinctive metallic sound and is made in several sizes, each size having a different pitch. In a South Indian Carnatic Music concert, the Ghatam plays the role of an accompanying instrument and so the pitch one selects would have to match that of the musician he is accompanying, be it a vocalist or an instrumentalist. The Ghatam can be re-tuned to some extent with plasticine or clay, which would reduce the pitch by a quarter/half note and alter the tonal quality. It can also be lowered by either wiping the instrument with a wet cloth or immersing a part of it in water for a while.

Morsing

Morsing can be categorized under lamellophones, which is itself in the category of plucked idiophones. It consists of a metal ring in the shape of a horseshoe with two parallel forks which form the frame, and a metal tongue in the middle, between the forks, fixed to the ring at one end and frees to vibrate at the other. The metal tongue is bent at the free end in a plane perpendicular to the circular ring so that it can be struck and is made to vibrate. This bent part is called the trigger. The morsing is placed on the front teeth, with slightly pouted lips and held firmly in the hand. It is struck using the index finger of the other hand to produce sound. Movement of the player's tongue while making nasal sounds is used to change the pitch. This can be achieved when the syllable 'Nga' or a variant thereof, is sounded through

the nose while air is pushed out or pulled in through the mouth. This aids the meditation process and thus some players use it as a form of practising pranayama. Others speak into the instruments while playing, thus giving it the effect of a light haunting echo.

Morsing is used to help underpin melody and harmony with established rhythms from the Carnatic (South Indian) classical music tradition. Knowing the established rhythms of other percussion instruments, such as the mridangam drum, is the key to learn the morsing.

The basic pitch of the instrument can be varied very little. Significantly, the pitch of the instrument can only be reduced and not increased. To reduce the pitch a little, beeswax can be applied on the plucking end. To increase the pitch, it can be filed, although this may damage the instrument.

Glimpses of uniqueness and versatility of the morsing can be shown when accompanying singly for the song or during neraval or swara prastara (stages of song rendition in Carnatic music). The morsing is played as a shadow of the mridangam throughout the concert and the instrument's capabilities should be exhibited when playing or accompanying alone or during Thani (percussion round in a concert) or talavadyas (percussion ensembles). It is also said that this instrument is prevalent since Ramayana Period where this instrument is referred as "Dhantha Vadhyam."

Veena

Veena remains an important and popular string instrument in classical Carnatic music. As a fretted, plucked lute, the veena can produce pitches in a full three-octave range. The long, hollow neck design of these Indian instruments allows portamento effects and legato ornaments found in Indian ragas.

Veena is named after the Hindu goddess Saraswati, who is usually depicted holding or playing the instrument. Also known as raghunatha veena is used mostly in Carnatic Indian classical music. Veena is a fretted string instrument belonging to the lute family. It is made using Jackwood. It has a round-shaped body along with a long neck. A Resonator is attached under

the neck. This is used to tune the Veena for the perfect tone and melody. It can produce sound in the range of three octaves.

A veena has three melody strings and four drone strings. Vibrations from these strings produce melody provided the resonator is tuned properly.
Pala maram (called locally)-Jackfruit wood is used to make veena. The entire instrument is carved on a single block of wood. A pot-like shape of the Veena is made out using round chisel called Kolavu uli. The resonator of Veena is made by scooping the wood and then a circular wood piece is made to cover the resonator.

Strings run over the frets which are twenty-four in total. It is played by using fingers. Left-hand fingers are used to press and glide over the frets. Right hand fingers are used to pluck the strings. It is difficult to learn Veena because you need the correct coordination between both the hands to produce music. The moment the positioning over frets is accurate, the right-hand fingers pluck the string to produce the desired sound.

Veena is such an auspicious musical instrument that the gods are said to reside in it. Shiva resides in the neck of the Veena and in the strings resides his consort Parvati. Lakshmi and Brahma reside in the bridge and the second gourd respectively. The dragon head of the Veena is said to be the residence of Vishnu and the resonating body is Saraswati. The Veena is really an adobe of divinity.

Flute

The Flute is one of the ancient transverse flutes of Indian classical music. It is an aerophone typically made from bamboo that is a side blown wind instrument. It continues to be in use in the South Indian Carnatic music tradition. The flute is discussed as an important musical instrument in the Natya Shastra, the classic Hindu text on music and performance arts. The ancient Sanskrit texts of India describe other side blown flutes such as the murali and vamsika, but sometimes these terms are used interchangeably. A flute has six holes, is about the thickness of a thumb, and twelve fingers long. A longer murali has four holes and two hands longs. The vamsika has eight holes, between twelve and seventeen fingers long. A flute is a part of the iconography of Hindu god Krishna. One of the oldest musical instruments of India, the

instrument is a key-less transverse flute made of bamboo. The fingers of both hands are used to close and open the holes. It has a blowing hole near one end, and eight closely placed finger holes. The instrument comes in various sizes. The flute is also a highly respected instrument and those who play it are expected to appreciate it, for it is considered a gift to be able to play it.
The flute is capable of producing two and half octaves with the help of over-blowing and cross fingering. The flute is like the human voice in that it is monophonic and also has a typical two and half octave sound reproduction. Sliding the fingers on and off the holes allows for production of variety of Gamakas, important in the performance of raga-based music.

Flutists breathe exactly how vocalists breathe, and require the same type of air support to create good sounds (I'll save defining "air support" for another day.). Many other details and facets of flute playing closely mirror the way vocalists train their voices. The flute (Flute) finds great mention in Indian mythology and folklore having been listed as among the 3 original instruments meant for music along with the human sound and Veena (vaani-veena-flute). However it is strange that there is no name mentioned for the typical flute that the Lord plays. The flute is associated with the Hindu god Krishna, who is often depicted playing it. This kind of flute is mainly used in South India. Lord Vishnu is portrayed as Sri Flutegopala - playing the Flute of Creation.

Flute had not been a part of the Carnatic classical music until the pioneering innovations of Shri Sharaba Shastri and later revisions and updates on his design by Shri T.R. Mahalingam (fondly called Flute Mali). Due to the underlying physics of sound production, flutes have a natural "cut" or a discontinuity when going from the lowest note to the highest note. This discontinuity appears between the notes "ga" and "ma" on a Carnatic flute and between "Ma" and "Pa" for a Hindustani flute (mainly because of the fingering technique differences). In order to adapt the flute to Carnatic Music, certain modifications were necessary such as the addition of the 7th hole, usage of thicker walled bamboos, the technique of lifting the head to change the angle of embouchure when shifting between "ga" and "ma" notes. These innovations enabled artists to perform the Carnatic ragas with all the necessary Gamakas and ornamentations without losing the "Bhaava" of the raga.

Resource: https://www.spardhaschoolofmusic.com/blog/instruments-in-carnatic-music

Also visit these web links for more information:

01]

https://en.wikipedia.org/wiki/List_of_Carnatic_instrumentalists

02]

https://www.angelfire.com/musicals/kallidaihari/instruments_in_carnatic.htm

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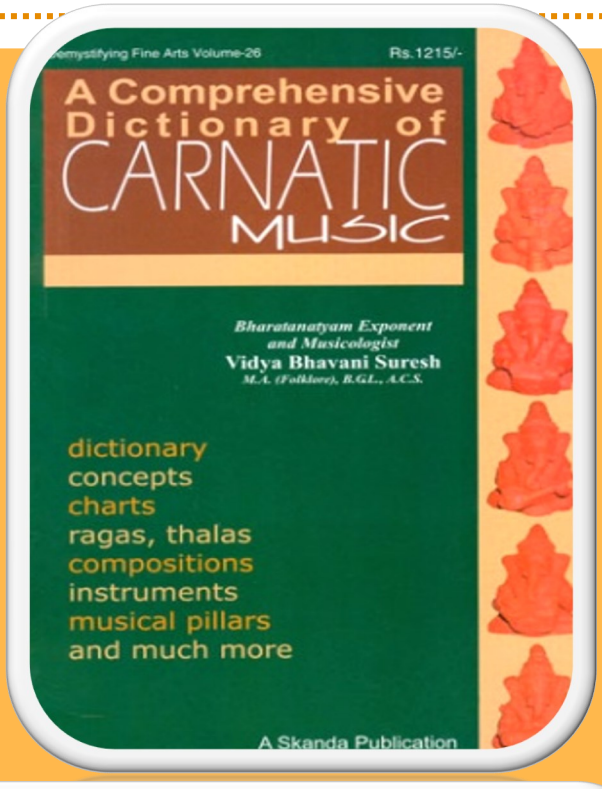
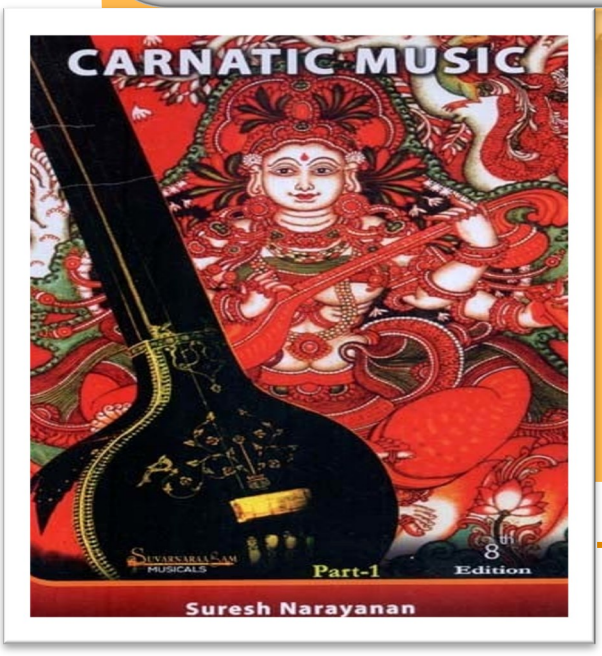
Carnatic Music

GLOSSARY





Glossary

Carnatic Music

A	
Anahata Nada	Sounds that occur naturally, without any definitive pattern or rhythm are called *Anahata Nada*. Nature sounds, ambient noises fall under this category.
Ahata Nada	Sounds that are generated by a conscious effort are known as *Ahata Nada*. Singing, vocal notes, or animal sounds fall under this category.
Arohanam	These are musical notes that are sung in ascending order of octaves and rhythm - this order is known as *Arohanam* in Carnatic music. It is the same term that is known as *aro/aroh* in Indian Classical Music and Hindustani Classical Music.
Avarohanam	Notes sung in descending order of octaves and rhythm - this order is known as *Avarohanam* in Carnatic music. It is the same term that is known as *avaro/avaroh* in Indian Classical Music and Hindustani Classical Music.
Asampoorna Melakarta	Those Ragas that are not complete in their structures and don't have the 72 musical notes and components like the Sampoorna ragas are known as *Asampoorna Melakarta Ragas*.
Alapana	*Alapana* is like a preview to a song, which explores the raga of the song, without any lyrics. It is a slow improvisation with no *talam*.
Anya swara	*Anya swara* in a *janya raga* is a *swara* that is not found in its parent raga (melakarta raga). Anya means outside the set/ group.
Anga	The term *Anga* in Carnatic music denotes a component. Termed in Sanskrit, the literal translation of the word means part/body part.
Anuvadi	*Anuvadi swara* in a Ragam has neither concordant nor discordant effect with the vadi swara.
Anudhrutham	*Anudhrutham* is the component of a *talam* that is invariant and includes only one beat. Its action is a tap/clap.

Avartanam	*Avartanam* of a *talam* refers to one cycle of the talam. Most talams have at least 1 laghu, except for the rare talams.
Ata Talam	*Ata talam* refers to the group of *talams* that consist of *2 laghus*, followed by 2 *dhrutams*.
Adhi Talam	*Adhi talam* refers to *chathusra-jathi triputa talam*, which is very common in Carnatic music. This is the equivalent of 8 beat / 16 beat of Western music.
Alankara	Alankara means decoration. These exercises are groups or patterns of swaras, each of which are set to seven main talams so that the rhythm aspect is also learned together with different Ragams.
Anupallavi	Anupallavi is an optional verse that follows the Pallavi in a composition, especially keerthanams or kritis.
Avadhana Pallavi	Avadhana Pallavi is a classical form of performing a composition set to two different talas.
Audava Raga	Some Janya Ragas have only 5 musical notes or swaras - which ascend or descend in a steady sequence - these are called Audava Ragas.
B	
Bhashanga	A janya Ragam is Bhashanga if an Anya swara is introduced in its scale when derived from its melakarta Ragam (parent).
C	
Chakra	A chakra consists of a group of 6 Melakarta Ragams, which differ from each other only in the Dhaivatham and Nishadham
Chowka	The term Chowka is used to denote an extra slow tempo.
Chowka Kalam	A similarity between Kala and Laya in Carnatic Music
Charanam	Charanams are the verse(s) that follow the Pallavi or anupallavi (if present).
Chittaswara	Chittaswaras are set swara phrases (solfa passages), in composition, usually, a Kriti, appended to enrich its beauty. It is sung at the end of the anupallavi and charanam.
Chathusruti	One of the pitch possibilities in the Rishabham Swaram
Chathusra Gati	It is one of the four types of Gati
D	
Dhruva Talam	Dhruva talam refers to the group of talams that consist of 1 laghu, followed by 1 dhrutam, followed by two laghus.

Desadhi Talam	Desadhi refers to Adhi talam, where the eduppu is one and a half beats from the beginning of avaratanam.
Dheem	It is a type of rhythm syllable found and used in Thillana.
Dhattu varisai	Dhattu (Kannada) literally means jump. Dhattu varisai are exercises used to learn the swaras in a zig-zag fashion so that more control of the notes and different combinations are achieved.
Dhrutham	Dhrutham is the component of a talam which is invariant and includes only two beats. Its action includes a tap/clap, followed by a wave.
Dhuritha	Dhuritha is one kind of a tempo, denoting the meaning 'fast'. It means that it is a fast tempo, according to the Laya.
Dhaivatam	The second last note in the pitch scale, this Swara is called Dhaivatam and is known more commonly as Da.
Dhaivadhanthya	A Janya raga is Dhaivadhantya if the highest note that can be played is the Dhaivatam. The rules for such Ragams are that they should be played or sung within the single octave - Dha, Ni, Sa, Ri, Ga, Ma, Pa, Dha.
E	
Eka Talam	Eka talam refers to the group of talams that consist of 1 laghu only.
Eduppu	Eduppu denotes the point within the avartanam of a talam when a composition or stanza in a composition begins.
G	
Gamaka	Gamaka is the term used for variations of the swaras in a scale. It can refer to the shake of the note, grace around the note, decoration, or embellishment of the swara. It is an integral part of most Ragams, as it is not arbitrary but is an essential part of the structure/ scale.
Gati	Gati of a talam specifies sub-divisions of a beat in a composition. It is also referred to as Nadai. Chathusra gati is the most common (four), followed by Tisra (three).
Graham	Graham or Eduppu(Tamil) means to start.
Geetham	Geetham means song or melody. Geethams are the first songs that are learned. They are very short and are the first exercises where singing lyrics along with their swara patterns are learned.

Gandhara	Gandhara is the third musical note and has a melodious middle ground to the scale and is pronounced as Ga in both Carnatic and Hindusthani Classical Music.
H	
Hindolam	Hindolam is a type of Varjya.
I	
Irandaam Kaalam	Irandaam kaalam is 2nd speed and so on. Irandaam kaalam fits in twice the number of aksharaas (notes) into the same beat, thus doubling the tempo.
J	
Janta Varisai	Janta varisai are exercises used to learn the swaras in the octave in twin fashion (sa sa ri ri ga ga and so on) and a few other combinations.
Janya Raga	Janya Ragas are different sequential patterns that originate from the parent raga. These again have divisions based on the number of notes they have.
Jathi	Jathi of a talam specifies the beat count of the rhythm cycle. It specifically applies to laghu component(s) of the talam and not necessarily to the entire talam.
Jhampa Talam	Jhampa talam refers to the group of talams that consist of 1 laghu, followed by 1 anudhrutam, followed by 1 dhrutam.
K	
Kalpanaswara	Kalpanaswara literally means imagined swaras. It is the singing of swaras of the Ragam of a song, following the completion of the song.
Kalpana	Though many phrases of the swaras may have been practiced, experienced artists may spontaneously play new phrases within the Ragam's rules - hence the term Kalpana.
Kalpita Sangeetham	Kalpita sangeetam is music that is already composed, learned, and practiced. It is the opposite of Manodharma sangeetam, which complements Kalpita sangeetam.
Kaisikhi	One of the pitch possibilities in the Nishadam Swaram
Kaakali	One of the pitch possibilities in the Nishadam Swaram
Khanda	Khanda literally means 5
Khanda Chapu Talam	Khanda chapu refers to a talam with 10 beat avartanam which does not fit into the above classification of talams.

Kala	Kala refers to the change of tempo during a rendition of a song, typically doubling up the speed.
Keerthanam	Keerthanam is the category of most compositions in Carnatic music.
Kriti	Kriti is a synonym of Keerthanam. It means the category of most compositions in Carnatic music.
Konnakol	Konnakol is the art of performing percussion syllables vocally.
L	
Laghu	Laghu is the component of a talam which is the variant part. Its beat count is dependent on the jati of the talam. The action for counting includes a tap/clap, followed by a count of sub-beats of the full rhythm cycle.
Laya	Laya is the tempo or speed of a song. Carnatic music does not define a fixed laya to songs, but traditionally some songs have been sung fast or slow and hence are categorized that way.
M	
Misra Chapu Talam	Misra chapu refers to a talam with 14 beat avartanam which does not fit into the above classification of talams.
Matya Talam	Matya talam refers to the group of talams that consist of 1 laghu, followed by 1 dhrutam, followed by 1 laghu.
Muktayi Swaram	Muktayi swaras are the swara phrases (solfa passage) that occur after the anupallavi in tana varnams and which serve as the concluding part of the pūrvanga (first part). This is more related to the songs for dance performances, like Bharatanatyam.
Melakarta Raga	Also known as Parent Ragas in Carnatic music, Melakarta ragas are the main point of the musical notes or swaras in Carnatic music.
Madhayama Sthyai	Madhyama sthyai would imply the middle octave.
Mandara Sthyai	Madhyama sthyai would imply the lower octave.
Manodharma	Manōdharma is the concept of impromptu or spontaneous improvisation, which is one of the important aspects of Carnatic music.
Madhyam Swara	With many songs that are sung throughout the two Indian classical genres, the Madhyam Swara is very important and is also pronounced as Ma, across the musical genres.

Misra	Misra literally means 7
N	
Nada	Nada refers to music or musical sound. It also refers to the tone of a musical instrument.
Nishadam	The highest point on the pitch scale, this seventh musical note is called the Nishadam Swara and is universally pronounced as Ni in Indian music.
Niraval	Niraval or Neraval is the repeated singing of one or two lines of a song, with improvised exposition in each repetition.
O	
Onru	Onru (one beat later, meaning the second beat)
Onrarai	one and half-beat later, meaning between 2nd and 3rd beat
P	
Pallavi	Pallavi is the first verse in a composition, especially varnams, Keerthanams or Kritis.
Prati	One of the pitch possibilities in the Madhyamam Swaram
Panchamam	One of the most important notes in the pitch scale, students who are at an intermediate to advanced level are given a detailed take on the Panchamam Swara, generally known by its acronym, Pa.
Prayogam	A musical notes phrase of a Ragam (series of swaras sung in a particular Ragam) is known as Prayōgam.
Punnagavarali Raga	It is an example of Nishadhantya.
Panchamantya	A janya Ragam is Panchamantya if the highest note that can be played is the Panchamam. The rules for such Ragams are that they should be played or sung within the single octave - Pa, Dha, Ni, Sa, Ri, Ga, Ma, Pa.
R	
Raga	Raga is a musical framework of keynotes - a set of notes or swaras put together in a singing pattern - denote them.
Raga Tanam Pallavi	Ragam Tanam Pallavi is a rendition of Carnatic music which lends to total improvisation, in different forms.
Ragamalika	Ragamalika, which literally means garland of Ragams, is a composition that has different verses set to different Ragams.

Ragam Alapana	The practice or the alapana of a particular raga is known as Ragam Alapana.
Rishabham	As the second Swara, it is one pitch higher than Sa and is pronounced as Ri in Carnatic music.
Rupaka Talam	Rūpaka talam refers to the group of talams that consist of 1 dhrutam, followed by 1 laghu.
S	
Sruti	Sruti is a term used to describe the Carnatic equivalent of 'tonic' in Western music. It means that it's the particular tone of the note - the musical pitch of the note that's sung.
Sthayi	Sthayi is a term that is used to describe the Carnatic equivalent of the term 'octave' in Western music. It refers to the pitch the person is going to sing at, according to which the tone of the accompanying instrument is adjusted as well.
Swaram/Swara	Swaram/Swara is a single musical note. Each musical note that is sung in a certain way defines the position of that note in relation to the Sruti.
Sahitya Vinyasam	Sahitya vinyasam in the Tamil language is referred to as Neraval.
Swara	Musical notes, that sound like syllables individually are collectively termed as Swaras. They are the most fundamental part of Indian music.
Shadjam	It is the first Swara and the base of the pitch foundation in Indian music. The singer begins their singing with this note usually.
Suddha	One of the pitch possibilities in the Nishadam Swaram
Shatsruti	One of the pitch possibilities in the Rishabham Swaram
Sadharana	One of the pitch possibilities in the Gandharam Swaram
Samvadi	Samvadi swara in a Ragam has a concordant effect with the vadi swara. It has a good effect on the ear (melody or pleasing) along with the vadi. In Western music, it is equivalent to the consonant.
Sampoorna Raga	Sampoorna Raga is a particular musical framework that has all the seven musical notes (swaras) present and is the basis of the classification of ragas.

Shadava Raga	There are some Janya Ragas that have 6 musical notes or swaras that ascend (aroh) and descend (avaroh) in a steady sequence - these are called Shadava Ragas.
Sankeerna	It is one of the four types of Gati
Samam	It is one type of Graham or more commonly known as Eduppu
Sarali varisai	Sarali varisai is used to learn the swaras in the octave, usually in Mayamalavagowla ragam. It is learned in simple straight ascending and descending fashion and a few variations.
Swaravali	Swaravali is exercising with different arrangements of swaras. It is shortened and referred to as Sarali, as in Sarali varisai described above.
Swarajati	Swarajati lead to learning bigger songs/compositions after learning Geethams. They are set to different Ragams and lead towards learning varnams and kritis.
T	
Taara Sthayi	Madhyama sthyai would imply, the higher octave.
Talam	Talam refers to the rhythm cycle or beats cycle for a particular song.
Tanam	Tanam is a rhythmic / rhythm-based improvisation of the Ragam. It is done with rhythm-based syllables like *tha, nam, thom, and na*.
Triputa Talam	Triputa talam refers to the group of talams that consist of 1 laghu, followed by 2 dhrutams.
Thillana	Thillana is a composition consisting of rhythm syllables, like Dheem, thom, tarana, and thaani in the first two stanzas, followed by a one or two-line lyric. In instrumental performances, it is a melodic rhythmic piece.
Tani Avaratanam	Tani avartanam refers to the extended solo that is played by the percussionists in a concert.
Tukkada	Tukkadaas are compositions played towards the end of Carnatic concerts.
U	
Upanga	A janya Ragam is Upanga if all the swaras in its scale are strictly derived from its melakarta Ragam (parent).
V	
Vilambitha	The word Vilambitha stands for 'slow' in Sanskrit and is usually used to denote the pace or the tempo of the

	singing/composition/practice to be slow or gradually progressing in nature.
Varnam	Varnam are short patterns of ragas that help learners to pick up the essence of the particular raga that they're practicing. A varnam helps the singer to stabilize the octave and the feel of the raga.
Viruttam	This is usually a devotional or a religious verse that is sung before the actual composition of the song is started. It is usually promptly done, with no definitive pattern or octave in place.
Vadi	Vadi is the most important musical note in a particular raga. It is usually also referred to as the root of the raga or the musical pattern.
Vivadi	Vivadi swara in a Ragam has a discordant effect with the vadi swara in it. It may not have a pleasing effect when sounded together, but composers use appropriate phrases so that such discordant effect is skipped or avoided. In Western music, it is equivalent to dissonance.
Vishesha Prayogam	Vishesha means special. Hence, important phrases of a Ragam are known as Vishesha Prayōgams.
Varjya	Missing swaras in a janya Ragam, when derived from a melakarta Ragam are referred to as varjya.
Vakra Raga	Ragas are not solely classified according to their sequence; they are also categorized by their singing patterns. Some do not follow a particular order at all and have varied, contrasting musical notes or swaras in between. These are called Vakra Ragas - the word Vakra means crooked and that denotes the pattern in this classification.

Please visit these web links for more "Glossary":

[01] https://www.karnatik.com/glossa.shtml

02] https://www.indianclassicalmusic.com/glossary

03] https://www.indian-heritage.org/music/terms.htm

பகுதி - 34

Hindustani Music

Brief History

Brief History of
Hindustani Music

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அலகு - 35

Brief History

WESTERN CLASSICAL

Brief History of
Western Classical

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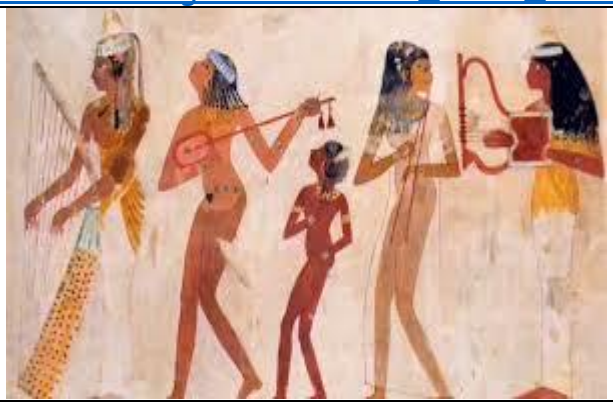
04	https://blog.oup.com/2012/09/brief-history-of-western-music/
05	https://en.wikibooks.org/wiki/Western_Music_History
	
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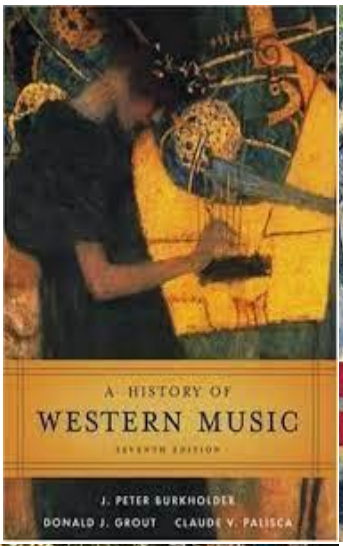

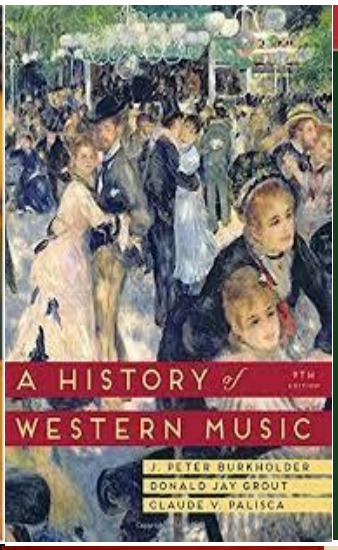

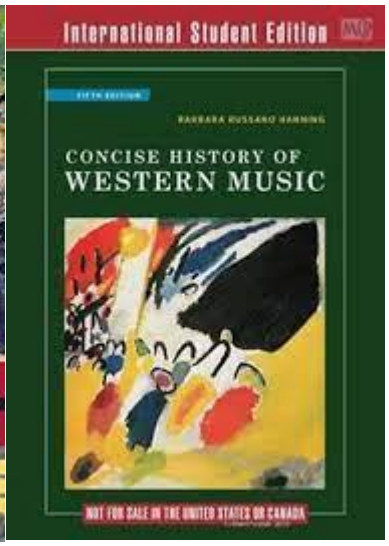

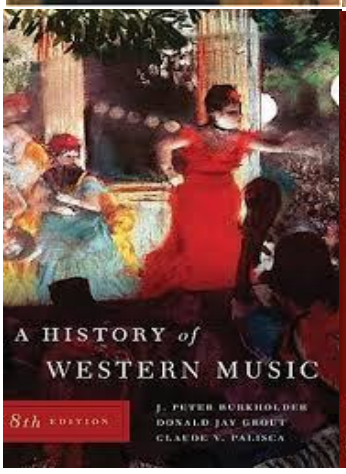

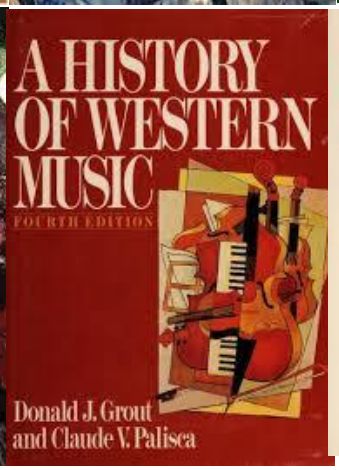

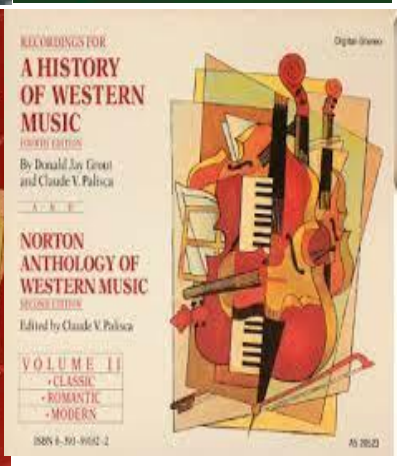

இயல் - 36

தமிழ் இசைச் சங்கம்

(http://www.tamilisaisangam.in)

பழங்கால இசைக் கருவிகளின் கண்காட்சி

பார்வைக்கு வைக்கப்பட்டுள்ள தமிழ் இசைக் கருவிகள்

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தமிழ் இசைச் சங்கம்

(http://www.tamilisaisangam.in/)

வரலாறு (தோற்றம் 1943)

உலக நாடுகள் பலவற்றுள்ளும் பழமையும் நாகரீகமும் வாய்ந்த நாடுகளுள் நம் தமிழகமும் ஒன்று என்பது நமக்குப் பெருமை அளிப்பதாகும். இந்த நாட்டில்தான் இயல், இசை, நாடகம், சிற்பம், ஓவியம், கட்டடக்கலை, போன்ற நுண் கலைகள் ஆயிரமாயிரம் ஆண்டுகட்கு முன் சிறந்து வளர்ந்து வந்திருக்கின்றன.

ஆறு, ஏழு, எட்டு, ஒன்பதாம் நூற்றாண்டுகளில் தேவார மூவரும், திவ்வியப்பிரபந்தம் அருளிய ஆழ்வார்களும், முத்துத்தாண்டவர், அருணாசலக்கவிராயர், மாரிமுத்தாப்பிள்ளை, அருணகிரிநாதர், வள்ளலார், கோபாலகிருஷ்ணபாரதியார், மகாகவி சுப்ரமணிய பாரதியார், போன்ற எண்ணற்ற பெரியோர்கள் நமக்கு அளித்துச் சென்ற இசைப் பாடல்கள் பல ஆயிரம். ஆனால் இசையரங்குகளில் வேற்று மொழிப் பாடல்களே அதிகம் இடம் பெற்றன. கோவில்களில் மட்டும் ஓதுவார்களால் திருமுறை ஓதும் நிலையில் தமிழ் இசைப் பாடல்கள் பெயரளவில் இடம்பெற்றன.

இந்த நிலையைக் கண்ட செட்டிநாட்டரசர் ராஜா சர் அண்ணாமலை செட்டியார் தமிழ்நாட்டில் அக்காலத்தில் புகழுடன் வாழ்ந்த பெருமக்களான சுதந்திர இந்தியாவின் முதல் நிதி அமைச்சர் டாக்டர் ஆர்.கே.சண்முகம் செட்டியார்,சுதந்திர இந்தியாவின் முதல் கவர்னர் ஜெனரல் ராஜாஜி, கல்கி, டி. கே. சி., சி. என். அண்ணாதுரை போன்ற பெருமக்கள் ஆதரவுடன் தமிழிசைச் சங்கத்தினை 1943-ல் சென்னையில் நிறுவினார்கள். இதன் மூலம் செட்டிநாட்டரசர் இசையின் மேல் கொண்டிருந்த ஆர்வம் தெள்ளிதின் புலப்படும்.

"தமிழ்நாட்டில் நடைபெறும் இசையரங்குகளில் தமிழ்ப் பாடல்களே அதிகமாக இடம்பெற வேண்டும். தமிழ்நாட்டில் தமிழிசை பரவவேண்டுமென்பது வேறெந்த மொழிக்கும் இயக்கத்திற்கும் விரோதமானது அல்ல. மிக மிக நியாயமான குறிக்கோளாகும்" என்று சங்கத்தின் குறிக்கோளினை விளக்கினார்கள்.

தமிழிசைச் சங்கத்தினை 1943-ல் சென்னையில் தோற்றுவித்து இசைபரப்பும் பெருநோக்குடன் 1944-ல் ஒரு இசைக்கல்லூரியினையும் சங்கத்தின் சார்பில் தோற்றுவித்தார்கள். அரசரின் ஆவல் "தமிழ் நாடெங்கும் தமிழிசை பரவ வேண்டுமென்பதே" தம் வாழ்நாள் முழுவதும் தமிழிசை மேலும் மேலும் பரவிய வண்ணம் இருக்க வேண்டுமென எண்ணிய அரசர் சங்கத்தின் நிர்வாகத்திலும், இசை நூல்கள் வெளியிடுதல் போன்றவற்றிக்காக பெரும் பொருளை வழங்கியுள்ளார்கள்.

RAJAH
SIR ANNAMALAI CHETTIAR,
OF CHETTINAD

THE PALACE
CHETTINAD

25. 3. 1964

தந்தையைப் போன்று அவர்களின் மூத்த மகனார் ராஜா சர் முத்தையா செட்டியார் அவர்களும் தொடர்ந்து சங்கத்தின் பணிகளில் தம்மை ஈடுபடுத்திக் கொண்ட பெருமகனார் ஆவார். சங்கம் தொடங்கிய நாள் முதல் தம் வாழ்நாள் முழுவதும் சங்கத்தின் துணைத்தலைவராகப் பணியாற்றிய சாதனையாளர்.

சங்கம் தொடங்கிய நாளிலிருந்து 1995 வரை அதன் மேம்பாடு கருதி 52 ஆண்டுகள் சங்கத்தின் மதிப்பியல் செயலராகப் பணியாற்றியவர் அரசர் அவர்களின் மூன்றாவது குமாரர் டாக்டர் எம்.ஏ.சிதம்பரம் செட்டியார் அவர்கள். நிகழ்ச்சிகள் துவங்குவதிலும் நிறைவடைவதிலும் நேரம் தவறாமையைக் கடைப்பிடிக்க வேண்டுமென்ற கொள்கைப் பற்றுடைய பெருமகனார்.

தமிழ் இசைக் கல்லூரி

1944 சனவரி, இருபத்து மூன்றாம் நாள் சென்னைத் தமிழிசைச் சங்கத்தின் சார்பாகத் தமிழ் இசை மாலை நேர கல்லூரி தொடங்கப்பெற்றது.

பகல் நேரக் கல்லூரி 1995-ஆம் ஆண்டில் தொடங்கப்பெற்றது.

தமிழ் இசைக் கல்லூரி தமிழ்நாடு அரசு அங்கீகாரம், தமிழ்நாடு இசை மற்றும் கவின்கலை பல்கலைக்கழகம் இணைப்புப் பெற்றது.

பகல் நேர இசைக் கல்லூரியில் இளங்கலை இசை (B.A.Music), முதுகலை இசை (M.A.Music), குரலிசை, வீணை, வயலின், புல்லாங்குழல், நாதசுரம், தவில், பரதநாட்டியம், நட்டுவாங்கம், 'இசை ஆசிரியர் பயிற்சி' ஆகிய துறைகளில் பட்ட மற்றும் பட்டயங்களுக்குரிய வகுப்புகள் நடைபெற்று வருகின்றன.

மாலை நேரக் கல்லூரியில் கர்நாடக இசைக்கலைச் சான்றிதழ், இசைச்செல்வம், இசைமணி ஆகிய படிப்புகளில் குரலிசை, வயலின், பரதநாட்டியம் ஆகிய துறைகளிலும் மாணவ, மாணவியர் தமிழ் இசை பயின்று வருகின்றனர்.

தமிழ் பண் ஆராய்ச்சி

உலகமொழிகளுள் தமிழ் மொழி மிகத் தொன்மை வாய்ந்தது. அவ்வாறே தமிழ் இசையும், முத்தமிழும் இந்த நாட்டில்தான் 2000 ஆண்டுகளுக்கு முன்பிருந்தே நன்கு வளர்ந்து வருவன. தமிழிற்குப் பழைய இலக்கணமாக அமைந்த தொல்காப்பியம் குறிஞ்சி, முல்லை, மருதம், நெய்தல் பாலை போன்ற நிலங்களுக்குரிய யாழ் பற்றிக் கூறுகிறது.

அடுத்து இயற்றப்பெற்ற சிலப்பதிகாரம் ஓர் இசைச் சுரங்கம். இதில் இசை மற்றும் நாட்டியம் பற்றிய நுணுக்கங்கள் மிகுதியும் காணப்பெறுகின்றன. பல நூற்றாண்டுகட்குப் பின்னர் சிலப்பதிகாரத்திற்குப் பொருள் கண்ட அடியார்க்கு

நல்லாரும் அரும்பதனாரும் இசை / நாட்டியம் பற்றி ஏராளமான குறிப்புகளை அளித்திருக்கின்றனர்.

3-ஆம் நூற்றாண்டில் காரைக்கால் அம்மையாரும் 7, 8, 9-ஆம் நூற்றாண்டுகளில் திருஞானசம்பந்தர் - திருநாவுக்கரசர் (அப்பர்) - சுந்தரர், மணிவாசகர் அருளிய தேவார, திருவாசகமும் பண்களைக் கொண்டு அமைந்தன. பன்னிரு ஆழ்வார்களின் திவ்வியப்பிரபந்தப் பாடல்கள் பண் முறைகளில் அருளிச் செய்யப்பெற்றவையே.

நம் சங்கம் இவையனைத்தையும் கருத்தில் இருத்தி தற்போது தமிழிசை அடைந்துள்ள மாற்றங்களை விளக்குவதை நோக்கமாகக் கொண்டு அனுபவமும் புலமையும் மிக்க பல ஓதுவாமூர்த்திகளையும், இசைவல்லுநர்களையும், தமிழ் அறிஞர்களையும் ஆராய்ச்சியாளர்களையும் அழைத்து 1949-ஆம் ஆண்டு தொடங்கி ஆண்டுதொறும் டிசம்பர் மாதம் 22, 23, 24, 25 தேதிகளில் பண் ஆரய்ச்சிக் கூட்டத்தினை ஏற்பாடு செய்து வருகிறது.

சிலப்பதிகார உரையில் 11991 பண்கள் குறிப்பிடப்பட்டுள்ளன. பஞ்ச மரபு, பிங்கல நிகண்டு கூறும் 103 பண்களைத் தேவார திவ்வியப்பிரபந்தப் பாடல்களில் கூறப்படும் பண்களுடன் ஒப்பிட்டு ஆய்வு செய்வதுடன் தற்காலத்தில் இப்பண்களுக்கு இணையான இராகங்களைக் கண்டறிந்து அறிவிக்கும் பணியினை இப்பண்ணாராய்ச்சிக்குழு தன் தலையாய பணியாக மேற்கொண்டு வருகிறது

ஆராய்ச்சியில் நடைபெறும் உரைகள், விளக்கங்கள் - கேள்விகள், மறுப்புகள், ஒப்புதல் போன்ற அனைத்தும் பதிவு செய்யப்பெற்று அறிக்கை வடிவில் வெளிவரச் செய்து வருகிறது. இவ் அறிக்கைகள் ஆராய்ச்சிக் கூட்டத்தில் பங்குபெறும் அத்தனை பேருக்கும் இலவசமாக வழங்கப் பெறுகிறது.

சிறப்பு விருந்தினர்கள்

நெடிய வரலாற்றினையுடைய தமிழிசை ஒரு சில நூற்றாண்டுகள் அருகிக் காணப்பட்ட நிலைகண்ட வள்ளல் ராஜா சர் அண்ணாமலை செட்டியார் தமிழிசை மீண்டும் ஆக்கம் பெறவேண்டும் எனக் கருதி மேற்கொண்ட முயற்சியே தமிழிசைச் சங்கத்திற்கு முதல் அங்கீகாரமெனக் கொள்ளலாம்.

அக்காலத் தமிழறிஞர்கள் - ஆர்வலர்கள், டாக்டர் ஆர்.கே.சண்முகம் செட்டியார், டி.கே.சி., கல்கி, சக்கரவர்த்தி ராஜகோபாலாச்சாரி,

பேரறிஞர் சி.என்.அண்ணாதுரை போன்ற பெருமக்களின் ஆர்வமும் ஆக்கமும் இச்சங்கத்தின் உயர்ந்த குறிக்கோளுக்கு உறுதுணையாக அமைந்தன.

தமிழக அரசின் சார்பில் நடைபெற்றுவரும் சென்னை இயல், இசை, நாடக மன்றமும், புதுடெல்லி சங்கீத் நாடக அகாடமி மற்றும் பண்பாட்டுத் துறை அமைச்சகமும் ஆற்றிவரும் உதவியும் சங்கத்தின் அங்கீகாரத்திற்குச் சான்றாவன.

தமிழக அமைச்சர்கள் பலருடைய பங்கேற்பு மட்டுமன்றி பாரதக் குடியரசின் முதல் தலைவர் பாபு ராஜேந்திர பிரசாத், இரண்டாவது தலைவர் எஸ்.ராதாகிருஷ்ணன் மற்றும் டாக்டர் ஜாகீர் உசேன் டக்டர் ஏ.பி.ஜே அப்துல்கலாம் போன்றவர்கள் வருகை தந்துள்ளனர்.

வருடந்தோரும் நிகழும் இசை விழாக்களுக்கும், சங்க முக்கிய நிகழ்வுகளுக்கும் வருகை தந்த சிறப்பு விருந்தினர்கள்:

ஆண்டு	சிறப்பு விருந்தினர்
1943 - 1944	டாக்டர். ராஜா சர் அண்ணாமலை செட்டியார்
1943 - 1944	திரு. பம்மல் சம்பந்த முதலியார்
1943 - 1944	திரு. டி.கே. சிதம்பரம் முதலியார்
1944 - 1945	திவான் பகதூர் தி.மூ. நாராயணசாமிப் பிள்ளை
1944 - 1945	சர். பி.டி. இராசன்
1945 - 1946	திரு. எம். இராதாகிருஷ்ணப் பிள்ளை
1945 - 1946	திருவாரூர் திரு. வி. கலியாணசுந்தர முதலியார்
1946 - 1947	இராவ்பகதூர் டி.எம். சின்னையாப் பிள்ளை
1946 - 1947	அமைச்சர் திரு.எம். பக்தவத்சலம்
1947 - 1948	கல்கி திரு.ரா. கிருட்டிணமூர்த்தி
1947 - 1948	அமைச்சர் திரு.டி.எஸ். அவிநாசிலிங்கம் செட்டியார்
1948 - 1949	திரு.சி.எஸ். முத்துரங்க முதலியார்
1948 - 1949	முதல் அமைச்சர் ஓமந்தூர் திரு.பி.இராமசாமி ரெட்டியார்

1949 - 1950	திரு.எஸ். இராமசாமி நாயுடு
1949 - 1950	நாமக்கல் திரு.வே. இராமலிங்கம் பிள்ளை
1949 - 1950	கவியோகி திரு. டி. சுத்தானந்த பாரதியார்
1950 - 1951	முதல் அமைச்சர் திரு.பி.எஸ். குமாரசாமி ராஜா
1951 - 1952	திரு.எஸ். நடேசப் பிள்ளை
1952 - 1953	முதல் அமைச்சர் திரு.சி.இராசகோபலாச்சாரியார்
1953 - 1954	அமைச்சர் திரு.சி. சுப்பிரமணியம்
1954 - 1955	முதல் அமைச்சர் திரு.கு. காமராஜ்
1954 - 1955	திரு.பி.எஸ். குமாரசாமி ராஜா
1955 - 1956	தவத்திரு குன்றக்குடி அடிகளார்
1955 - 1956	பேராசிரியர் தெ.பொ. மீனாட்சி சுந்தரம் பிள்ளை
1956 - 1957	அமைச்சர் திரு.ஓ.வி. அளகேசன்
1957 - 1958	சட்டமன்றத் தலைவர் திரு.எம்.ஏ.மாணிக்கவேலு நாயகர்
1958 - 1959	அமைச்சர் திரு.எம். பக்தவத்சலம்
1959 - 1960	டாக்டர் சுப்புராயன்
1960 - 1961	அமைச்சர் திரு.எம். பக்தவத்சலம்
1961 - 1962	திருவாட்டி சௌந்தரம் கைலாசம்
1962 - 1963	சட்டமன்றத் தலைவர் தி.செல்லபாண்டியன்
1963 - 1964	அமைச்சர் திரு.சி. சுப்பிரமணியம்
1964 - 1965	அமைச்சர் திரு. நல்லசேனாபதி சர்க்கரை மன்றாடியார்
1965 - 1966	அமைச்சர் திரு.சே.பூவராகவன்
1966 - 1967	அமைச்சர் திரு.வி. இராமையா
1967 - 1968	திரு.சி. இராசகோபாலாச்சாரியார்
1968 - 1969	அமைச்சர் கலைஞர் மு.கருணாநிதி
1969 - 1970	அமைச்சர் திரு.கே.ஏ. மதியலகன்
1970 - 1971	ஐ.நா. அவைத் தலைமைச் செயலர் திரு.சி.வி. நரசிம்மன்

1971 - 1972	தமிழக ஆளுநர் கே.கே. ஷா
1972 - 1973	அமைச்சர் பேராசிரியர் திரு.க. அன்பழகன்
1973 - 1974	உயர்நீதிமன்ற நடுவர் திரு.பி.ஆர். கோகுலகிருஷ்ணன்
1974 - 1975	உயர்நீதிமன்ற நடுவர் திரு.எம்.எம். இஸ்மாயில்
1975 - 1976	அமைச்சர் திரு.க. இராசாராம்
1976 - 1977	தமிழக ஆளுநர் மோகன்லால் சுகாதியா
1977 - 1978	தமிழக முதல்வர் திரு.எம்.ஜி. இராமச்சந்திரன்
1978 - 1979	சட்டமன்ற மேலவைத் தலைவர் திரு.ம.பொ. சிவஞானம்
1979 - 1980	அமைச்சர் திரு.இராம. வீரப்பன்
1980 - 1981	டாக்டர் இரா. நெடுஞ்செழியன்
1981 - 1982	அமைச்சர் திரு.எஸ். இராமச்சந்திரன்
1982 - 1983	இணை அமைச்சர் திரு.ஆர்.வி. சாமிநாதன்
1983 - 1984	அமைச்சர் திரு.சி. அரங்கநாயகம்
1984 - 1985	தமிழக ஆளுநர் எஸ்.எல். குரானா
1985 - 1986	சிக்கிம் ஆளுநர் டி.வி.ராஜேஷ்வர்
1986 - 1987	திரு.ஜி.கருப்பைய மூப்பனார்
1987 - 1988	இணை அமைச்சர் ப.சிதம்பரம்
1988 - 1989	தமிழக ஆளுநர் மேதகு டாக்டர் பி.சி. அலெக்சாண்டர்
1989 - 1990	தமிழக முதல்வர் மாண்புமிகு டாக்டர் கலைஞர் மு. கருணாநிதி
1990 - 1991	தமிழக ஆளுநர் மேதகு சுர்ஜித் சிங் பர்னாலா
1991 - 1992	தமிழக ஆளுநர் மேதகு பீஷ்ம நாராயண் சிங்
1992 - 1993	மாண்புமிகு நிதி அமைச்சர் டாக்டர் இரா. நெடுஞ்செழியன்
1993 - 1994	தமிழக முதல்வர் மாண்புமிகு புரட்சித் தலைவி டாக்டர் ஜெ. ஜெயலலிதா
1994 - 1995	டாக்டர் எம்.எஸ். சுப்புலட்சுமி
1995 - 1996	மாண்புமிகு திரு.கே.வி. தங்கபாலு
1996 - 1997	மாண்புமிகு நீதிபதி திரு.கே.எஸ். பக்தவத்சலம்

1997 - 1998	தமிழக முதல்வர் மாண்புமிகு டாக்டர் கலைஞர் மு. கருணாநிதி
1998 - 1999	பத்ம விபூஷண் டாக்டர் செவாலியர் சிவாஜி கணேசன்
1999 - 2000	மாண்புமிகு வை.கோ.
2000 - 2001	வணக்கத்திற்குரிய மாநகர மேயர் திரு.மு.க. ஸ்டாலின்
2001 - 2002	தமிழறிஞர், பேராசிரியர் டாக்டர் அ.ச. ஞானசம்பந்தன்
2002 - 2003	பாரதக் குடியரசுத் தலைவர் மேன்மைதங்கிய டாக்டர் ஏ.பி.ஜே.அப்துல்கலாம் துல் கலாம்
2003 - 2004	தமிழக ஆளுநர் மேதகு பெ. ராமமோன் ராவ்
2004 - 2005	ரிசர்வ் வங்கி மற்றும் ஆந்திர மாநில முன்னாள் ஆளுநர் டாக்டர் சி. அரங்கராஜன்
2005 - 2006	தமிழக அளுநர் மேதகு திரு. சுர்ஜித் சிங் பர்னாலா
2006 - 2007	உத்தரப்பிரதேச அளுநர் மேதகு டி.வி. ராஜேஷ்வர்
2007 - 2008	பேரூர் ஆதீனம் சாந்தலிங்க இராமசாமி அடிகளார்
2008 - 2009	திரு. இராம. வீரப்பன், தலைவர், சென்னை கம்பன் கழகம்
2009 - 2010	மாண்புமிகு நீதிபதி பி.சதாசிவம், உச்சநீதிமன்றம், புதுதில்லி குன்றக்குடி பொன்னம்பல அடிகளார்
2010 - 2011	மாண்புமிகு மத்திய இணை அமைச்சர் முனைவர் எஸ். ஜெகத்ரட்சகன் சேக்கிழார் அடிப்பொடி முதுமுனைவர் தி.ந. ராமசந்திரன்
2011 - 2012	காவியக் கவிஞர் வாலி
2012 - 2013	உச்சநீதிமன்ற நீதியரசர் மாண்புமிகு எஃப்எம். இப்ராஹிம் கலிஃபுல்லா
2013 - 2014	ஜார்கண்ட மாநில முன்னாள் தலைமை நீதியரசர் மாண்புமிகு எம். கற்பகவிநாயகம்
2014 - 2015	சென்னை உயர்நீதிமன்ற நீதிபதி மாண்புமிகு எஸ். நாகமுத்து
2015 - 2016	கவிப்பேரரசு வைரமுத்து
2016 - 2017	திரு.சண்முகநாதன் மேதகு ஆளுநர்
2017 - 2018	திரு.என்.ராம் தி இந்து நாளிதழ்
2018 - 2019	முன்னாள் மாநிலங்களவை உறுப்பினர் திரு.இல.கணேசன்

விருதுகள்

தமிழிசையினைப் பரப்பும் நோக்கத்துடன் ஆண்டுதோறும் டிசம்பர் மாதத்தில் 12 நாட்களுக்குத் தமிழிசை விழா நடத்தப்பட்டு வருகிறது.

ஆண்டுதோறும் தலை சிறந்த இசைக் கலைஞர் ஒருவரைத் தேர்ந்து "இசைப்பேரறிஞர்" என்னும் விருதும், பொற்பதக்கம், பொன்முடிப்பும் இசை விழா தொடக்க நாளன்று அளிக்கப்பெறுகிறது.

இசைப் பேரறிஞர் விருதுகள்

வ.எண்.	பெயர்கள்	ஆண்டு
1.	திரு. எம்.எம்.தண்டபாணி தேசிகர்	1957
2.	திரு. பி. சாம்பமூர்த்தி	1957
3.	கும்பகோணம் திரு. கே. இராசமாணிக்கம் பிள்ளை	1957
4.	திரு. பி.எஸ்.வீருசாமி பிள்ளை	1959
5.	அரியக்குடி திரு .டி. இராமநுச ஐயங்கார்	1960
6.	வழுவூர் திரு. பி. இராமையா பிள்ளை	1961
7.	மதுரை திரு. மணி ஐயர்	1962
8.	முசிறி திரு. சுப்பிரமணிய ஐயர்	1963
9.	சித்தூர் திரு. சுப்பிரமணிய பிள்ளை	1964
10.	திரு. பாபநாசம் சிவன்	1965
11.	திருமதி கே.பி. சுந்தராம்பாள்	1966
12.	திரு. திருமுருக கிருபானந்தவாரியார்	1967
13.	பாலக்காடு திரு.டி.எஸ்.மணி ஐயர்	1968
14.	செம்மங்குடி திரு. ரா.சீனிவாச ஐயர்	1969
15.	திருமதி. எம்.எஸ். சுப்புலட்சுமி	1970
16.	மதுரை திரு. எஸ். சோமசுந்தரம்	1971
17.	திரு. ம. ப. பெரியசாமித்தூரன்	1972
18.	திருமதி டி.கே. பட்டம்மாள்	1973

19.	திருவீழிமிழலை திரு. எஸ். சுப்பிரமணிய பிள்ளை	1974
20.	திருமதி. த. பாலசரசுவதி	1975
21.	மாயூரம் திரு. வி.ஆர்.கோவிந்தராச பிள்ளை	1976
22.	திருவீழிமிழலை திரு. எஸ்.நடராச சுந்தரம் பிள்ளை	1977
23.	திருமதி எம்.எல். வசந்தகுமாரி	1978
24.	இராமநாதபுரம் திரு. சி.எஸ். முருகபூபதி	1979
25.	திரு. மீ. ப. சோமசுந்தரம் (சோமு)	1980
26.	டாக்டர் திரு எஸ். இராமநாதன்	1981
27.	இசைமணி சீர்காழி திரு எஸ். கோவிந்தராசன்	1982
28.	நாமகிரிப்பேட்டை திரு கே. கிருஷ்ணன்	1983
29.	லால்குடி திரு ஜி. ஜெயராமன்	1984
30.	தஞ்சை திரு க.பொ.கிட்டப்பா பிள்ளை	1985
31.	தருமபுரம் திரு. ப.சாமிநாதன்	1986
32.	திரு. ஆர்.எஸ்.மனோகர்	1987
33.	திரு. ஏ.கே.சி. நடராஜன்	1988
34.	குன்னக்குடி திரு. ஆர். வைத்தியநாதன்	1989
35.	வலையப்பட்டி திரு ஏ.ஆர். சுப்பிரமணியன்	1990
36.	மகாராசபுரம் திரு. வி. சந்தானம்	1991
37.	டாக்டர் திரு கே.ஜே. ஏசுதாஸ்	1992
38.	டாக்டர் திரு ஷேக் சின்ன மௌலானா	1993
39.	டாக்டர் செல்வி பத்மா சுப்பிரமணியம்	1994
40.	டாக்டர் திருப்பாம்புரம் திரு சோ. சண்முகசுந்தரம்	1995
41.	திரு. டி.ஆர்.பாப்பா	1996

42.	திருவிழா திரு. ஆர்.ஜெயசங்கர்	1997
43.	திரு. என்.ரமணி	1998
44.	காஞ்சிபுரம் திரு. ஆ. விநாயக முதலியார்	1999
45.	மதுரை திரு. டி.என். சேஷகோபாலன்	2000
46.	காஞ்சிபுரம் திரு. எம்.என். வேங்கடவரதன்	2001
47.	டாக்டர் திரு எம். பாலமுரளி கிருஷ்ணா	2002
48.	திரு. எம்.எஸ். விசுவநாதன்	2003
49.	திருமதி கே.ஜே. சரசா	2004
50.	திருவைடைமருதூர் திரு பி.எஸ்.வி. ராஜா	2005
51.	பம்பாய் சகோதரிகள் திருமதி சி.சரோஜா, திருமதி சி.லலிதா	2006
52.	சைதை திரு. த.நடராசன்	2007
53.	செம்பனர்கோயில் திரு. எஸ்.ஆர்.டி.வைத்திய நாதன்	2008
54.	திருமதி அருணா சாய்ராம்	2009
55.	திரு. டி.என். கிருஷ்ணன்	2010
56.	திருமதி. சுதா ரகுநாதன்	2011
57.	நகசுரக் கலை கலைஞர் மதுரை திரு. எம். பி. என். பொன்னுசாமி	2012
58.	திருமதி. கிருஷ்ணகுமாரி நரேந்திரன்	2013
59.	டாக்டர் சீர்காழி திரு. ஜி. சிவசிதம்பரம்	2014
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Publication by Prof Dr S Ramalingam

[All are ISBN publications, except first FOUR*]

S.No.	Year	Title of the Book / CD
01	1984*	A Dictionary of International Banking
02	2001*	Study in USA – *A Study* [CD]
03	2001*	Question Bank – GRE [CD]
04	2008*	A Dictionary of GLOBAL Management
05	2010	Issues of Excellence in ACADEMIC RESEARCH (Editor)
06	2011	Quality Mantra in 21st Century (Editor)
07	2011	A Dictionary of TQM [CD]
08	2012	World Women Wellness (Editor)
09	2012	A2Z PhD
10	2012	Publishing a Research Paper
11	2013	CASE METHOD – A Management Tool of Learning
12	2014	Research Referencing…
13	2014	Researchers' Delight
14	2016	பேராசிரியரின் இலக்கியத்திறன் (பதிப்பாசிரியர்)
15	2016	ந சுப்புரெட்டியாரின் படைப்புகள் - கலையும் கருத்தியலும் (பதிப்பாசிரியர்)
16	2016	நூற்றாண்டில் 100 **[CD]** (பதிப்பாசிரியர்)
17	2016	பேராசிரியரும் வைணவமும் **[CD]** (பதிப்பாசிரியர்)
18	2018	Publish or Perish
19	2019	பேராசிரியரின் நூல்கள்-ஒரு திறனாய்வு (பதிப்பாசிரியர்)
20	2019	பேராசிரியரின் திருத்தலப்பயணம்-ஒரு திறனாய்வு (பதிப்பாசிரியர்)
21	2019	பேராசிரியரின் வைணவப்பயணம்-ஒரு திறனாய்வு (பதிப்பாசிரியர்)
22	2019	பாரதி & பாரதிதாசன் - பேராசிரியரின் திறனாய்வு (பதிப்பாசிரியர்)
23	2019	பேராசிரியர் தன் நூல்களுக்களித்த முன்னுரைகள் தொகுப்பு (பதிப்பாசிரியர்)
24	2020	Illustrated Encyclopedia of Prof Dr N Subbu Reddiar
25	2020	பேராசிரியர் நூல்களிலுள்ள அணிந்துரைகள் தொகுப்பு (பதிப்பாசிரியர்)
26	2020	**www @** புதுமைப்பித்தன்
27	2020	Bloom's Digital Taxonomy
28	2020	மணிவாசகரின் திருவாசகங்கள்
29	2020	பேராசிரியரும் தமிழும்-ஒரு திறனாய்வு (பதிப்பாசிரியர்)
30	2021	Quintessential Quotable Quotes

31	2021	அறிஞர்களும் தமிழும்-ஒரு திறனாய்வு (பதிப்பாசிரியர்)
32	2021	பேராசிரியரும் சைவமும்-ஒரு திறனாய்வு (பதிப்பாசிரியர்)
33	2022	Education
34	2022	Camera of SATYAJIT RAY
35	2022	ந சுப்புரெட்டியாரின் பன்னோக்குத்திறன் (பதிப்பாசிரியர்)
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39	2023	PELE : The King of Football
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41	2023	Dhyand Chand : The Wizard
42	2023	Nobel Laureate : Sir CV Raman
43	2023	Alfred Hitchcock : Master of Suspense
44	2023	Thomas Hardy : The Wessexian
45	2023	Srinivasa RAMANUJAN : The Man who knew INFINITY
46	2023	Dadasaheb Phalke : Father of Indian Cinema
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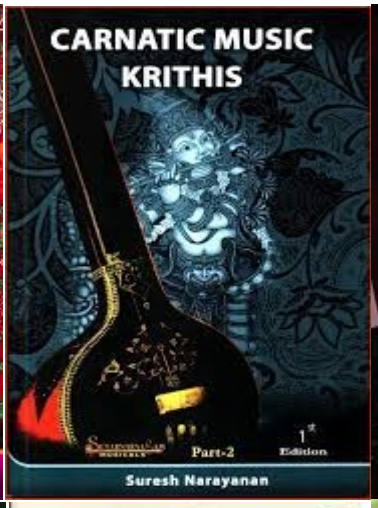
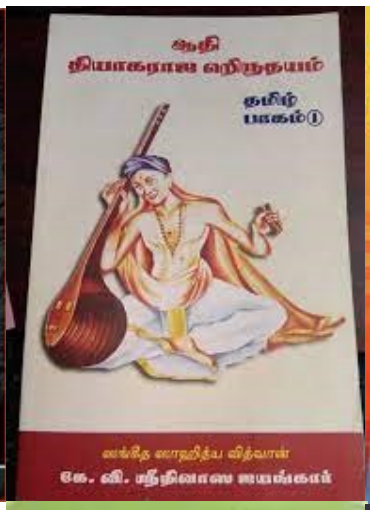

CARNATIC MUSIC
KRITHIS
Part-2
Suresh Narayanan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தியாகராஜ விருதயம்
தமிழ் பாகம்①

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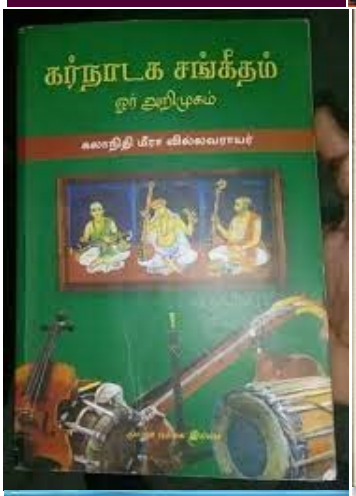
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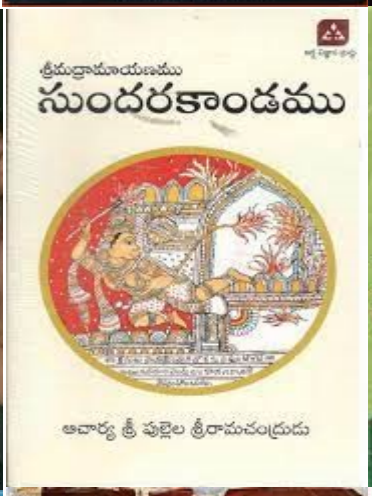
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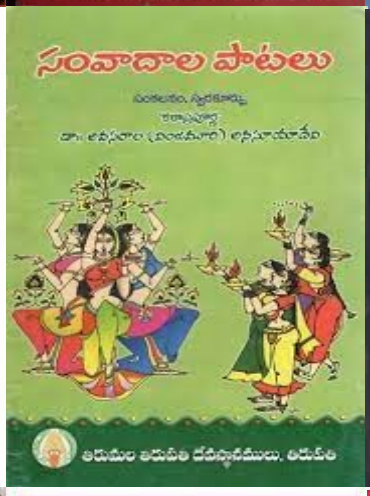
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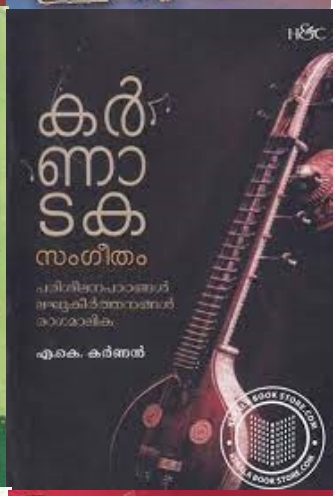
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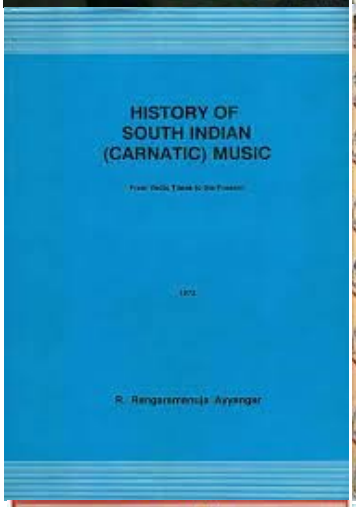
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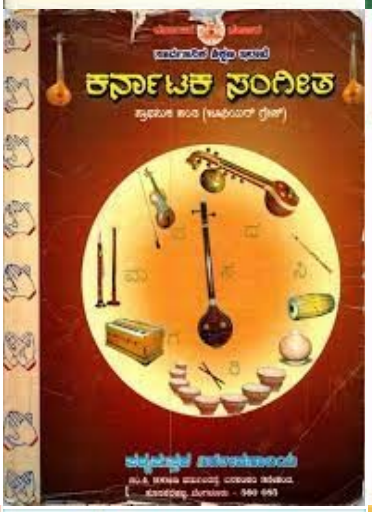
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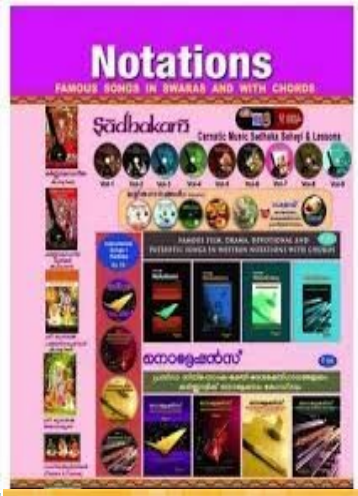
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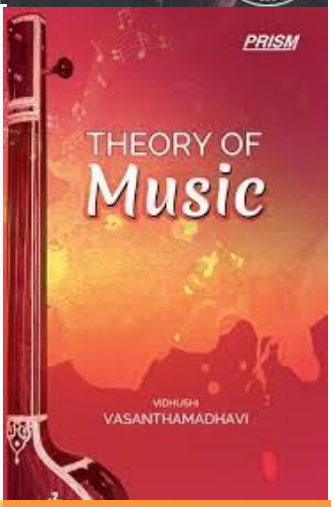
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THEORY OF
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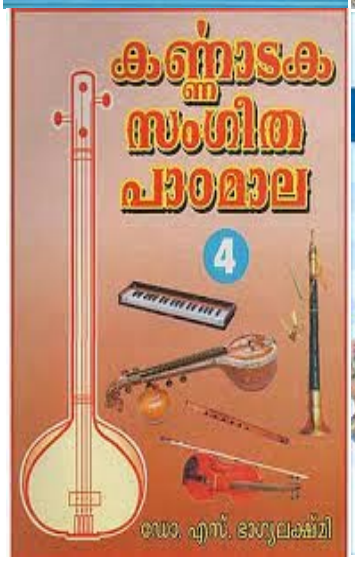
VASANTHAMADHAVI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4
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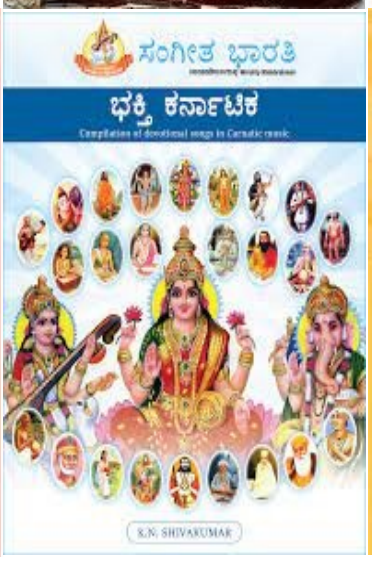
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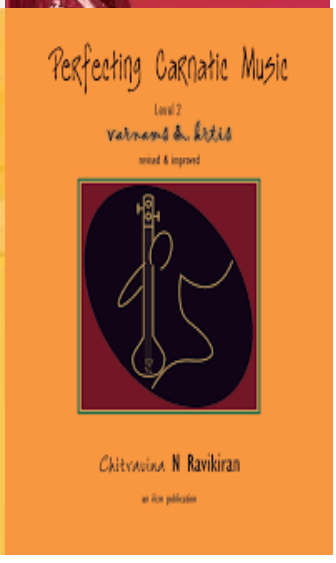
Perfecting Carnatic Music
Level 2
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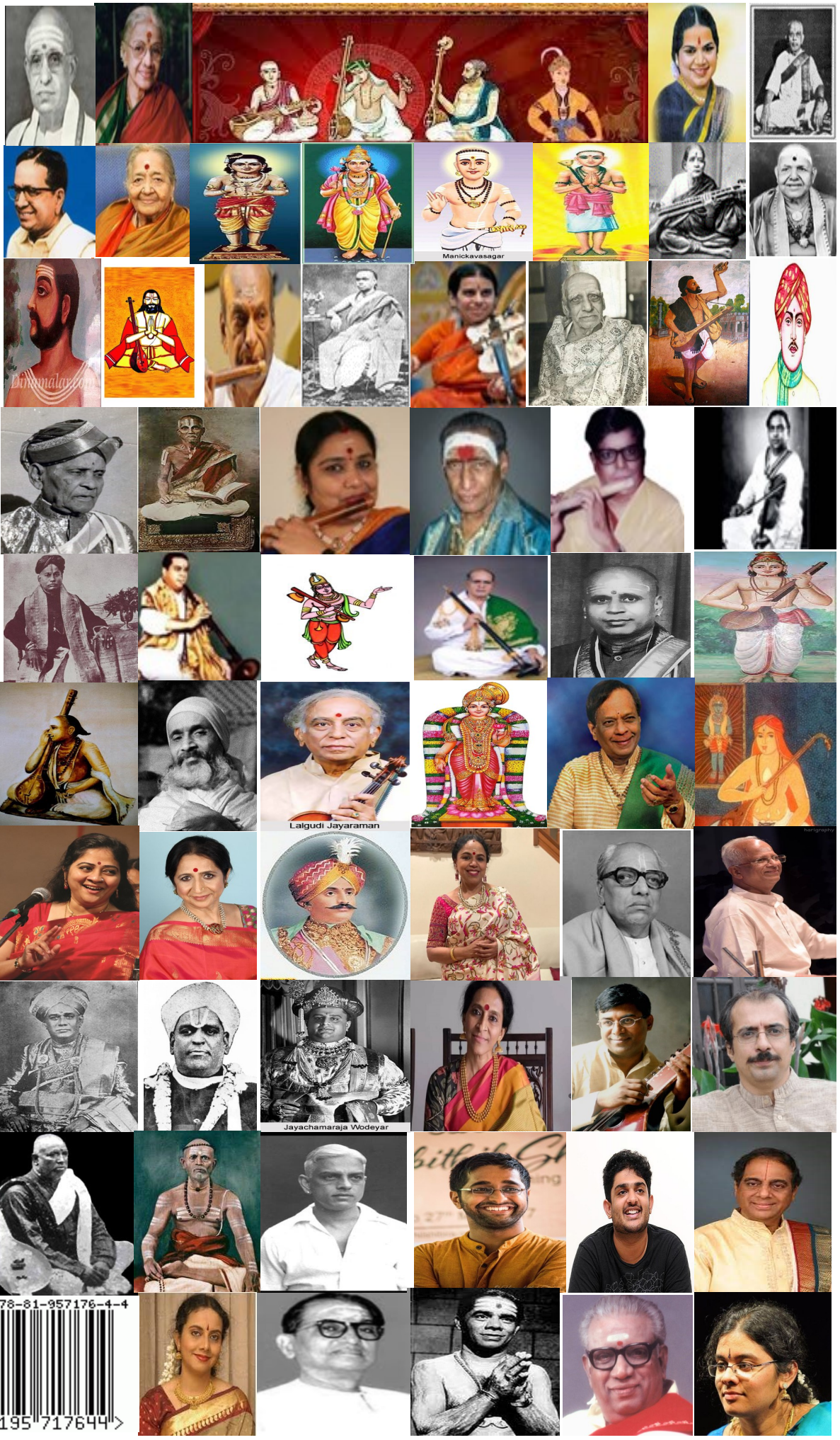

ISBN 978-81-957176-4-4